

THE EVOLUTION OF THE SINHALESE SCRIPT
FROM THE 6th TO THE 10th CENTURY A.D.

BY

BANDUSENA GUNASEKARA

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ABSTRACT

In this study an attempt is made to examine the evolution of the Sinhalese script from the sixth to the tenth century A.D. which period is considered the transitional period in the development of the Sinhalese script. A brief survey of the preceding period is essential to facilitate a proper understanding of the period under consideration. Hence the first chapter in this study is devoted to a description of how the Brāhmī script came to Ceylon and how it underwent a gradual evolution there.

The second and the third chapters discuss the evolution of the Sinhalese script in the sixth and seventh centuries, and compare the similarities and differences that can be observed between it and the Indian scripts of this period.

The fourth chapter examines the external influences that helped in the development of the Sinhalese script in the sixth and seventh centuries. We describe how the Brāhmī script gradually changed, giving rise to Sinhalese letters, and in this respect the basic changes that took place during the fourth and fifth centuries are also taken into consideration.

The fifth chapter describes the evolution of the Sinhalese script in the eighth century while the sixth chapter describes the same in the ninth and tenth centuries.

The ninth and tenth centuries are treated in one chapter since no basic differences in features can be observed in the characters of these two centuries.

The seventh chapter is devoted to the important features in the evolution of the Sinhalese script in the eighth, ninth and tenth centuries.

A comparison is also made between the Sinhalese and the Pallava Grantha script which influenced the change from the old script to the modern Sinhalese script.

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ABBREVIATIONS

AIC.	Ancient Inscriptions of Ceylon, by E.Muller, London, 1883.
ASC.	Archaeological Survey of Ceylon (unpublished).
ASCAR.	Archaeological Survey of Ceylon, Annual Report.
BIP.	Indian Palaeography, by J.G.Bühler, Bombay, 1904.
CAIR.	Ceylon Antiquary and Literary Register.
CII.	Corpus Inscriptionum Indicarum.
DAG.	Dhampiyāaṭuvāgāṭapadaya, ed. D.B.Jayatilaka, Colombo, 1932.
DIP.	Indian Palaeography, by A.H.Dani, Oxford, 1963.
DV.	Dīpavaṃso, ed. B.C.Law, Maharagama, 1959.
EI.	Epigraphia Indica.
EZ.	Epigraphia Zeylanica.
HIA.	Inscriptions of Asoka, by E.Hultsch, Oxford, 1925.
HPMB.	The History and Palaeography of the Mauryan Brāhmī script, by C. Upasak, Nalanda, 1960.
IA.	Indian Antiquary.
JRAS (CB)	Journal of the Royal Asiatic Society (Ceylon Branch).
MV.	Mahavaṃsa, edited by Wilhelm Geiger, London, 1908.
OPI.	Palaeography of India, by G.H.Ojha.
SG.	Sigiri Graffiti.
SII.	South Indian Inscriptions.
SIP.	Elements of South Indian Palaeography, by A.C. Burnell, London, 1878.

- SSI. Select Inscriptions, by D.C.Sircar, Calcutta, 1942.
- SVV. Sikhavalanda vinisa, D.B.Jayatilaka, Colombo, 1934.
- TAS. Travancore Archaeological Series.
- UHC. University of Ceylon History of Ceylon.
- UCR. University of Ceylon Review.

INTRODUCTION

Madhyadesa in India can be treated as the cradle of the present South Asian civilization, and of its scripts. One of the original scripts which is known as the Brāhmī script developed gradually, and with the spread of this civilization to adjoining lands, entered those new territories and there further underwent changes and thus developed into various scripts.

Though there are some hints in literature to indicate that the art of writing was known during the time of the Buddha, we cannot adduce conclusive evidence to prove these possibilities. The actual evidence of writing we come across belongs to the post-Buddha period. The Asokan inscriptions written in the Brāhmī script belong to the third century B.C., and it is the same Brāhmī script that became the basis of the Sinhalese script. Scholars have traced adequately the changes in this Brāhmī script since the second century A.D. Though such changes are seen slightly in the inscriptions of Ceylon of the first century A.D., they become more obvious from about the sixth and seventh centuries A.D. It is the accepted view that Ceylon received the Brāhmī script along with Buddhism from the missionaries from India during the third century B.C. This conclusion is based on the great similarity between the Asokan inscriptions and the inscriptions of Ceylon belonging to this period. This idea is further established because the earliest inscriptions in Ceylon deal with donations of caves to Buddhist monks.

Only a few words were inscribed in these early inscriptions - a sentence or just a part of a sentence. But later the need arose to have longer inscriptions than those inscribed earlier on the walls of caves. And for this purpose they utilised a stone slab or a pillar especially prepared for this purpose, because to inscribe on such things was very much easier than on uneven cave walls, and with this change more refined and sharp instruments too came to be used for such inscribing. As more details had to be included in these limited spaces, the scribes had to be careful about the size and shape of letters too and this made it necessary to employ skilled and trained people to inscribe these letters, and thus these conditions automatically led to a development of the script too.

By the time ola leaves came to be used abundantly for writing, at least by the fifth and sixth centuries A.D., the shapes of Sinhalese letters had started to change from their original geometrical shapes. This change, which was perhaps connected with influences from Mahayana, is evident from inscriptions of this period. Forms to represent conjunct consonants and ligatures might have been formulated to help speedy writing.

Paranavitana is of the opinion that Sinhalese characters took a cursive and round shape when ola leaves came to be used for writing. He comes to this conclusion because angular shapes cannot be easily inscribed on ola leaves as they tend to tear in one direction (EZ., Vol. IV, pp.155-122). But P.E.E.Fernando disagrees with this opinion and points out that round shapes of Brāhmī letters existed

prior to the use of ola leaves for writing. He further says;
 "...it is not altogether impossible for angular forms or letters with horizontal strokes to be written on ola leaves, but only a certain degree of care has to be exercised when incising horizontal strokes. In fact, ola leaves have been used for copying works in Tamil and Nagari characters which have many horizontal strokes." (UCR., Vol. VII, No.4). So it may be concluded that the use of ola leaves may have influenced the change of shape of Sinhalese characters to some extent, though it cannot be considered the only cause.

Between the third century B.C. and the fifth century A.D. Brāhmī letters underwent a slow evolution, and between the sixth and eighth centuries A.D. the letters so evolved gradually changed to take the form of Sinhalese letters. We see them coming to maturity as full Sinhalese letters during the ninth and tenth centuries A.D.

This states very briefly the story of the evolution of the Sinhalese script over a period of about 1400 years, but it is essential to engage in a more detailed analysis to give a clear picture of this evolution.

- Dr.T.Vimalananda (Epigraphy and Palaeography of Ceylon down to the tenth century A.D., Ph.D. thesis, University of London, 1952)
- Dr.A.Ariyasinha (Sinhalese Palaeography, Ph.D. thesis, University of London, 1965)
- Dr.P.E.E.Fernando (Palaeographical development of the Brahmi script in Ceylon from 3rd century B.C. to the 7th century A.D., UCR., Vol.VII, No.4 and Development of the Sinhalese script from 8th century to 15th century A.D.,

UCR., Vol.VIII, No.4)

- Dr.S.Paranavitana (Early Brahmi inscriptions, Sigiri Graffiti, etc.)
- Rev. Mūlaṭṭiyana Vangīsa (Lankāvē Brāhmī akṣara vikāśaya - The evolution of the Brahmi script, M.A. thesis, University of Ceylon, 1968)

have in their researches dealt with several periods of this evolution. But only very little research has been done on the period from the sixth century A.D. to the tenth century A.D. which is the transitional period from the Brāhmī to the Sinhalese script.

In this thesis an attempt has been made to trace the gradual evolution of the Sinhalese script from Brāhmī, during this period. To illustrate this evolution I have utilised as much material as possible from inscriptions of this period.

When we consider the evolution of the Sinhalese script as a whole, special features that we can observe in this evolution to its present form could be stated briefly as follows.

Gurukula traditions

Styles of individual scribes

Likes and dislikes of the patrons

Material on which the inscriptions were made
(caves, rocks, pillars, etc.)

Instruments used to make the inscriptions.

External influences from time to time.

Almost in every century we come across new forms of letters, and along with them old forms of these letters too occur abundantly. On many occasions new forms have a similarity to the old ones. Whenever a new form differs totally from the old one we see some external influence directing such change. Such forms are sometimes only temporary and become extinct within a short period; for example, many forms of i and double vertical a, ra and medial u.

Even some styles too, such as the notch variety and button head mark, had only a temporary life-span, and many of these styles came into being through South Indian influence. So we can conclude that forms of letters, as well as styles, change with influences both internal and external.

We see during all periods two groups of people, one ready to adopt and incorporate all new forms of letters and styles of writing, whereas the other group struggles hard to retain the old ones. Thus we see some scribes always rejecting the Pallava script, and some writers always steering clear of Sanskrit influence. But when these people realised that such influences were for the development and advancement of the Sinhalese script and language their opposition to such influences diminished and these changes became incorporated into both script and language.

When we come to the latter part of the tenth century A.D. we can observe the completion of the modern Sinhalese alphabet. The inscriptions of Mahinda IV at Mihintale is a good example of this development.

The main purpose of this thesis is to trace the evolution of the Sinhalese script, and hence the major external influences that played a part in this evolution.

It was a handicap for this study that only a few inscriptions were available for the seventh and eighth centuries. So it became necessary to make a study of all letters of the inscriptions of the seventh century that could be obtained, while the Sigiri Graffiti became a worthwhile substitute for the eighth century. An attempt has been made to give as many variants of letters as possible in the plates for particular centuries.

The plates on the evolution of the Sinhalese script that are included in this study were mainly prepared with the help of plates appearing in *Epigraphia Zeylanica*, *Journal of the Royal Asiatic Society (Ceylon Branch)*, *University of Ceylon Review*, *Ancient Inscriptions of Ceylon* by Muller, and some photo-copies of inscriptions supplied by the Archaeological department of Ceylon. In utilising the above mentioned photo-copies the chronology suggested by the Archaeological departments is followed. Many of these inscriptions are still not published. In the footnotes, the abbreviation ACS., is used to denote them with their relevant numbers. *Epigraphia Indica*, *Indian Antiquary*, *South Indian Inscriptions*, *Travencore Archaeological Series*, *Indian Palaeography* by Dani were also used to prepare plates for Indian scripts.

CHAPTER I

THE ORIGIN OF THE SINHALESE SCRIPT

Although there are opinions about the origin of the Sinhalese script, due to the lack of information our conclusions remain conjectural.

If the traditional account of the Mahāvamsa about Vijaya and his followers is to be credited, it can be assumed that the art of writing prevailed in Ceylon even in the sixth century B.C. For, when it was found necessary to have a woman of noble birth as queen for Vijaya, for him to be consecrated, the ministers were said to have sent letters (lekham) to the Paṇḍu King.¹ And in acceding to the request of his ministers, the Paṇḍu King while sending his daughter and other maidens was said to have sent a letter too.² These two references to the writing of letters by Vijaya's ministers and the Paṇḍu King in the Mahāvamsa indicate that the educated men of those days were conversant with writing.

It is generally believed that the art of writing was introduced to Ceylon by Arahant Mahinda in the reign of Devānampiyatissa. But

-
1. MV., VII, 57.
 2. MV., VII, 57.

apart from the above cited instance there is enough evidence to show that the art of writing was known to the Sinhalese even before the advent of Mahinda. Towards the latter part of his reign, Vijaya is said to have sent a letter to his brother Sumitta requesting him to come over to Ceylon and rule the country after his death.¹

According to the chronicle, Abhaya sent a secret despatch to Paṇḍukābhaya asking him to keep possession of the land on the further shore, but not to come over to this side.²

The Mahāvamsa records that Devānampiyatissa set up a pillar at the site of the Mahācētiya and deposited a gold plate in a chest in the place indicating that Duṭṭhagāmaṇī would construct the Mahacetiya, etc.³ These documents have not been discovered so far. On another occasion the chronicle records that Prince Uttiya, a brother of King Kālanitissa of Kālaniya, sent a man wearing the disguise of a bhikkhu with a letter to his lover the queen of his brother, the King.⁴ A gold plate recording that the Lohapāsāda would be constructed by him is said to have been seen by Duṭṭhagāmaṇī.⁵ The King in the second century B.C. is said to have employed a scribe to write his Puṇṇāpotthaka, which he got him to read at his death bed.⁶ Although all these observations tend to the conclusion that there was a

-
1. MV., VIII, 3.
 2. MV., X, 48.
 3. MV., XV, 173, XXVII, 5.
 4. MV., XXII, 15.
 5. MV., XXVII, 6.
 6. MV., XXXII, 25.

considerable development of the art of writing at the early stages of Sinhalese culture, it is not possible to ascertain the script of these records due to the absence of documents.

The Dīpavaṃsa informs us that the writing of the Pali canon was done at Aluvihāra in Mātālē in the reign of Vaṭṭagāmaṇī Abhaya.¹ This would suggest that the Sinhalese script was sufficient in that period to record a vast and extensive literature such as the Pali canon and its commentaries. This may further point to the fact that letters such as aspirate and conjunct consonants, which are not found in the early inscriptions, were in use in the Sinhalese writing of that period.

There is adequate evidence that there was a developed literature even before the reign of Vaṭṭagāmaṇī. It has been observed by a number of scholars that the Dīpavaṃsa, the oldest of the Ceylon chronicles, is indebted for its accounts to some extent to some kind of earlier record.² The author of the Dīpavaṃsa himself admits that his work is based on earlier redactions, which contain beside exegetical matter on the Piṭakas, also material of historical character twisted into a garland of history from generation to generation like flowers of many kinds.³

1. DV., XX, 45.

2. G.P.Malalasekara, The Pali Literature of Ceylon, London, 1928, p.14.

3. DV., I, 4-5.

It has been suggested that the Parivārapāli of the Vinaya Piṭaka is a later addition to the Pali literature, written after the Tripitaka had been brought to Ceylon.¹ This assumption is substantiated by the fact that the colophon to the work states that it was written by a monk called Dīpa.²

It should be mentioned there that Arahant Mahinda is said to have produced an extensive collection of aṭṭhakathās in Sinhalese, based on the aṭṭhakathās he is said to have brought along with him on his journey to the Island.³ This leads to the conclusion that there was an extensive literature in that period. Buddhaghosa claims to have used a large number of Sinhalese commentaries belonging to various Schools. They are,

1. The Mūla or Mahā-aṭṭhakathā or simply the aṭṭhakathā of dwellers in the Mahāvihāra at Anurādhapura.
2. The Commentary of the dwellers of the Uttara vihāra also at Anurādhapura.
3. The Mahā Paccarī or "Great Raft" so called because it is said it was composed on a raft somewhere in Ceylon.
4. The Andha-aṭṭhakathā, handed down at Kāncipura (Conjievaram) in India.

1. Parivārapāli, ed. K.Gnanavimala, Ratnapura, 1957, p.275.
 2. Anuradhapura yugaya, Amaradasa Liyanagamage and Ranaweera Gunawardana, Kalaniya, 1965, p.197.
 3. MV., XXXVII, pp.227-230.

5. The Kurundi-aṭṭhakathā, so named because of its having been written at the Kurundavēlu vihāra in Ceylon.
6. The Sankhepa-aṭṭhakathā or "short commentary" which was also possibly of South Indian origin.¹

Even in the tenth century A.D. these Sinhalese commentaries were extant, for the Dhampiyā aṭuvā gāṭapadaya, a tenth century Sinhalese prose work, quotes some statements from these works.² The writer also says that the Pali commentaries were translated into Sinhalese by the teachers of the Island.³ The Sikhavalanda vinisa gives some quotations from a Sinhalese Aṭṭhakathā called Kurunduvāli.⁴

The practice of marking inscriptional records on stone started in Ceylon probably with the advent of Buddhism in Ceylon. As the script of these records was Brāhmī, it is apparent that the origin of Sinhalese script was the Brāhmī script.

Among the ancient records there are several cave inscriptions, probably belonging to the reign of Devānampiyatissa.

No.2 (Mihintale)

Devanapiya maharajhaha bariyaya bakiniya upasika

Varunadataya leṇe⁵

"The cave of the female lay-devotee Varunadattā, sister of the wife of the great King Devānampiya."

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1. Vijayasinha, JRAS, 1871, pp.298 foll.
 2. DAG., pp.79, 103, 112.
 3. DAG., p.6.
 4. SVV., p.53.
 5. EZ., Vol.V, pl.10.

No.31 (Mihintale)

Maharajhaha Gamāṇi Tisāha bariya upāsika Ramadataya
lepe śagaśa¹

"The cave of the female lay devotee Rāmadattā, wife of the great King
Gāmaṇi Tissa, (is given) to the Sangha."

It has been observed by Parānavitana that Devanapiya maharajha and
Gamaṇi Tisa maharajha mentioned in these inscriptions can be none but
Devānampiyatissa, who ruled the country on the eve of the introduction of
Buddhism to Ceylon.² These then must be the earliest records so far
discovered.

There are several inscriptions assigned to the reign of Uttiya, the
successor of Devānampiyatissa.

No.34 (Mihintale)

Gamaṇi Uti maharajhaha jhita Abi Tisaya lepe dāśa
disāśa sagasa dine.³

"The cave of (princess) Abi Tissā, daughter of the great King Gāmaṇi
Uttiya, is given to the Sangha of the ten directions."

No.46 (Mihintale)

Gamaṇi Uti Devanapiya maharajhaha jhaya Śumana deviya lepe
agata anagata catudiśa śagaśa.⁴

-
1. EZ., Vol.V, pl.13.
 2. EZ., Vol.V, p.231.
 3. EZ., Vol.V, pl.13.
 4. EZ., Vol.V, pl.14.

"The cave of Sumanadevi, wife of the great King, friend of the Gods, Gāmaṇī Uttiya, (is given) to the Sangha of the four quarters, present and future."

No.47 (Mihintale)

Devanapiya maharajhaha Gamāṇi Uti--ha nimape.¹

"The creation of--Gāmaṇi Uttiya, the great King of the Gods."

According to the chronicles Devānampiyatissa ruled the country for not less than forty years. According to the Mahavamsa, his brother and successor, Uttiya, ruled for ten years, which may imply that his reign extended from c. 210 to 200 B.C.² This shows that the above cited inscriptions belonged to the end of the third century B.C.

The large number of cave inscriptions attributed to the third century B.C. may suggest that a certain proportion of the population of the country during that time was conversant with reading, for otherwise the issuing of these records would have been useless. Although it has been generally supposed that the Asokan Brāhmī script was introduced to Ceylon by the Buddhist Missionaries, it is noteworthy that some letters unknown to the Asokan script are found in the early Brāhmī inscriptions in Ceylon. This can be attributed to the fact that a separate School of Brāhmī script had already been introduced to Ceylon, differing from that used in the Asokan inscriptions.³ It is apparent that some of the Aryan settlers came to Ceylon by the land route through

1. EZ., Vol.V, pl.14.

2. CHC., p.341.

3. UCR., Vol.VII, No.3, p.283.

South India. This route was far shorter than the West and East Indian sea routes.¹ It is possible that the settlers who took the Southern route introduced a Brāhmī script which differed from that of the Asokan inscriptions.

There are some South Indian Brāhmī inscriptions bearing a great resemblance to the earliest Brāhmī inscriptions of Ceylon. Bühler is of the opinion that the Brāhmī alphabet had been introduced to Ceylon before the time of Asoka by Indian colonists.²

It can be seen that the eastern and western elements in the Brāhmī alphabet were mixed up in India itself. For the Girnar edict ii of Asoka has three variants of 'ta' and the Dhauli edict four, of the same letter.³

South Indian Brāhmī inscriptions found in Tinnavelli, Madurai and Tiruchirappalli districts bear an affinity to some of those found in Ceylon. On palaeographical grounds, these inscriptions have been assigned to the third century B.C.⁴ Besides their palaeographical resemblance, both categories of these inscriptions are short. U, e, ka, ca, ta, pa, ya, ra, resemble the forms of those letters found in the inscriptions at Vessagiriya and Riṭigala. But the more remarkable affinities are found in the letters a, i, and ma.

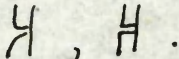
1. Anuradhapurayugaya, p.159.

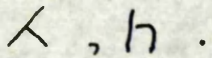
2. BIP., p.33.




3. HIA., pl. facing p.4 and p.94.



4. Proceedings and transactions of the first Oriental conference, Poona, 1919, pp.327-48,

These earliest cave inscriptions were meant to record the donations of caves to Buddhist monks. Most of these records consist of not more than twelve words and, apart from being records of donations, they do not have any literary significance.





One interesting feature of these early records in Ceylon is the absence of long initial and medial vowels and conjunct consonants which occur in the inscriptions of Asoka. Another very common feature shared by most of these inscriptions is the occurrence in one and the same inscription of a variety of forms of one single letter. The a among vowels and ta, ma, ya, and ra, among the consonants are letters that commonly lend themselves to variant forms in the same inscription. Thus a has two variants, .

Although a number of variants of ta are found in the Asokan inscriptions, there are only two forms of this in the inscriptions in Ceylon. .

There are three types of ma during this period. The first type of ma has a flat base and is square in shape with a mid line . The second type of this letter has a round base . The third type of ma is circular in shape bearing two inwardly curved strokes at the top of it .

The vertical stroke with untouched bottom curve has been used to represent ya in the inscriptions of Mihintale, but is unknown to the Asokan inscriptions .  is found in the Puliankulam inscription.

The cork-screw type ra is common to the Peripuliankulam inscription and the Girnar edict of Asoka. } . The second type of this letter is a zig-zag, the serpentine vertical ra. } . This letter is found in No.10, 46 and 47 of the Mihintale inscriptions and the Girnar edicts of Asoka.

The number of inscriptions ascribed to the second century B.C. exceeds that of the third century B.C. But there seems very little difference between the forms of letters in them. Some letters again show several types in the inscriptions belonging to the second century B.C. For instance the initial a provides two varieties of forms. The angular A of Asokan period, in which the two left strokes meet the right vertical strokes at the same point  , occurs for the first time in Ceylon records during this period. Ga has three varieties of forms, i.e. angular type  , round topped with equal arms  , and horse-shoe type  , which all occur in the inscriptions that belong to this period. The third form of this letter is alien to the Indian inscriptions of this time. Dha occurs for the first time in Ceylon at this time. The Ceylonese form of this letter is very similar to that of the contemporary Indian inscriptions.¹

The Brāhmī script in Ceylon underwent some significant changes in the first century B.C. It may be assumed that the oldest form of








1. EI., Vol.XIII, pl. facing p.159.



specifically Sinhalese letters came into existence during this period. No significant change had taken place in the form of Brāhmī letters before this century. Hence, it has been suggested that the second half of the first century B.C. might be called the beginning of the later Brāhmī period. P.E.E.Fernando has drawn attention to the following developments in the Brāhmī script of this period.






1. Letters having vertical strokes develop the so-called serif, a short horizontal stroke attached to the top of the vertical stroke.
2. Lengthening of the lower ends of vertical strokes, which sometimes curve towards the left, after being lengthened.
3. The right vertical stroke of la is lengthened upwards and sometimes it curves to the right and later to the left.
4. Lower unit of da and la tends to be curved opening towards the right.
5. Circular limbs of va, ma sometimes take the form of a triangle.
6. In letters having two vertical arms of unequal height in the early Brāhmī period the arms become equal in height.
7. Angular letters and angular limbs of letters become round
e, ga and ta.¹

The occurrence of the so called serif and the lengthening of the lower ends of vertical strokes which sometimes curve towards the left after

1. UCR., Vol.VII, No.4, p.294.

being lengthened, are changes of particular importance in the Brāhmī script of this century. Some letters with the serif are,  ,  ,  ,  ,  ,  ,  . This serif occurs for the first time in the first century B.C. and took a firm position in the first century A.D.

Aspirated gha and bha which are not found in the early inscriptions occur in the records of this period. Ba had two forms at this time, i.e.  ,  , a square type and a curved type.

The double curved (one upon the other) type of i appears for the first time in this century.  . This form of this letter is not found in the early or contemporary Indian inscriptions. Hence it may be regarded as a letter peculiar to the Brāhmī script of Ceylon. It is not known that this letter came into being as a result of any foreign influence. Ga occurs with a stroke on its left arm in this century.  . Some forms of ga bear strokes on both arms while some others have a stroke only on the right arm  ,  . The aspirate jha vanished from the Ceylon Brāhmī script in this century, while more developed forms of ha become popular in this century. The cerebral la, quite unfamiliar to the early Ceylon Brāhmī script, appears for the first time in the Koṭaveheragala inscription No.I of this century¹  . This new form for cerebral la resembles that of the Mathurā inscriptions of the Ksatrapas.² The letters i, ma and ya of this period have some similarity to those found in the Arikameḍu Tamil inscription.³


1. CALR., Vol.III, pl.19.

2. DIP., pl. vi, b.

3. DIP., pl. VII, a, b.

The process of development of the Brāhmī script towards the modern Sinhalese script, which apparently began in the first century A.D., continued more rapidly in the subsequent centuries.

The Brāhmī script of this period seems to have been influenced by the Brāhmī script of Kārle and Nāsik in India. It is probable that cultural relations between these countries and Ceylon during the period paved the way for these developments. A new form of i with three strokes occurs for the first time in the Vallipuram Copper plate of Vasabha in the second century A.D.¹ The serif became a common feature of the Brāhmī letters of this period. The Śātavāhana forms had some influence on the Sinhalese letters of the second and third centuries. Towards the end of the third century we can observe more the influence of the Īkṣvāku style as in the Nāgārjunakoṇḍa inscriptions.

It seems a few changes took place in the Brāhmī script in the third century A.D. The development cited above belonging to the preceding centuries remains unchanged. Nevertheless the i formed of three short curved strokes placed in the circle , used in Ceylon in this century, seems to be a variation of the form used at Nāgārjunakoṇḍa, the celebrated centre of Mahayanist learning in South India. This letter does not occur in any of the North Indian inscriptions. The curving of the two arms of the cross-type ka seems to have been a new feature in the development of that letter in this period. Besides, the lower end of the retroflex ḷa had a dot at this time.

1. EZ., Vol.IV, pl.23.

The Brāhmī script of Nāgārjunakoṇḍa exerted some influence in the fourth century A.D. The highly ornate characters used in the fragmentary inscriptions from Jetavanārāma¹ bear signs of being influenced by the style of writing used in many inscriptions discovered at Nāgārjunakoṇḍa. It is also probable that the script of Gupta inscriptions had influence on the Brāhmī script of Ceylon of this period. The Ruvanvālisāya inscription of the fourth century introduces a new style of the Sinhalese script.² Dani opines that this style came into use through the influence of Kadamba inscriptions.³ Chhabra inclines to think that it has some relation to the Cho Dinh Rock inscription of Bhadravarman.⁴ Certainly it is evident from the above inscription that the early Pallava Grantha script and the stylus writing had some influence on the Sinhalese script.

The influence of early Pallava script and of the art of Nāgārjunakoṇḍa became more and more obvious in the fifth century A.D. The forms of ka and ma found in the records of this century seem to have come as a result of the influence of the Pallava script.

The type of ka which occurs in the Brāhmī records of this century in Ceylon, resembles that found in the Dharmarājaratha records at Māmallapuram.⁵

The influence of the Pallava script on the Brāhmī script of Ceylon continued in the sixth century A.D. The architectural and sculptural remains at Nālanda and Isurumuniya bear testimony to the influence of the

1. EZ., Vol.IV, pl. 27.

2. EZ., Vol.III, pl. 8.

3. DIP., p.222.

4. Chhabra B.Ch., Expansion of Indo-Aryan culture, Delhi, 1965, pp.12 ff.

5. SII., Vol.II, part iii, pl. x.

Pallava culture during this period.

In the study of the development of Sinhalese script it is necessary to compare the script used in the sixth century A.D. with those of the preceding and succeeding centuries.

Although the development of Brāhmī script into the modern form of Sinhalese script began at the beginning of the Christian era, more conspicuous changes took place after the seventh century A.D. Yet in examining the sources that influenced the development of the modern Sinhalese script, and particularly the influence of South Indian script on it, the script of the sixth century A.D. holds an important place.

Any conclusions drawn without taking Indian influence into account are inaccurate. However it can be conjectured that the final development of the modern Sinhalese letters took place independently.

Most students of Sinhalese palaeography seem to have taken the changes that took place in the script after the seventh century A.D. as rapid or sudden, and drawn the conclusion that they happened solely as a result of the influence of Pallava script.

But considering the various changes that took place in various centuries, it may be assumed that the development of Sinhalese script occurred as a result of various influences. It is apparent that these changes were taking place even in the fifth century A.D. We propose to take the sixth century A.D. as the starting point of this study.

CHAPTER II

THE EVOLUTION OF THE SINHALESE SCRIPT IN THE SIXTH CENTURY A.D.

By the sixth century Ceylon had reached a high standard in literary development.¹ Due to this development in literary activity, there arose the need for a script which would lend itself to speedy writing. At this time, Ceylon came into contact with the Pallavas of South India, who used an advanced script. The following period shows the influence of these communications. The Cūlavamsa records that Mānavamma (684-718) was present at the court of the Pallava King Narasinhavarman I (630-680) for several years.² The influence of Pallava culture is clearly seen from the Nālandā Gedige and the sculpture of Isurumuniya. Because of this contact between the two countries it could be affirmed that some of the features of the Pallava script crept into the Sinhalese script. How far this influence had spread by the seventh and the eighth centuries could be seen by a comparison of the Pallava script with the contemporary Sinhalese script.


The Brāhmī script in Ceylon came under the influence of the Pallava script and we see that the characters a, u, ka, ga, ca, ja, da,

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1. MV., XXXXII, 13. Nikāyasamgrahaya, ed. A.S.Perera, Colombo, p.16.
 2. CV., XLVII, 3-4.

na, ba, ya, ra, la, va, ha, la, of the Brāhmī script were subject to this influence. New forms of the characters i, o, kha, cha, ṇa, tha, pha, bha, ṣa, śa, were adopted from the Pallava Grantha script. We find that though earlier forms of these were still available, they were gradually falling into disuse. The adoption of these new characters indicates the development of the language.

Although it could not be definitely stated when exactly the Brāhmī script first began to show signs of modification and change into the present Sinhalese character, the change was obvious by the sixth century A.D.

In the evolution of this script, the influence of the advanced Pallava Grantha script of South India was preponderant. In the sixth century a, na, and ja in particular show strong Pallava influence.

Along with this influence could be observed, though not so prominently, the influence of the South Indian script. The character i formed by the double curves placed close together facing downwards  is one such characteristic of the century. It is possible that this character was due to the influence of South Indian Kadamba and Vākāṭaka script, though Ariyasinha holds that in this matter the Īkṣvāku influence is more evident than the Kadamba.¹ Besides this, an extremely advanced form of the characters ta, sa is also found in the inscriptions of Ceylon of this century, which may be an indigenous development.

1. Sinhalese Palaeography, A.Ariyasinha, Ph.D. thesis, University of London, 1965, p.81.

It is for these reasons that it is desirable to commence the study of the evolution of the Sinhalese script from this century.

VOWELS

A (plate I)

The character with two curved strokes attached to the left of the vertical stroke is found very profusely during this century. (A. B.). A new advanced form found in the Tāmgōḍa vihāra inscription¹ and the Nāgirikanda inscription² bears testimony to the development of this character. (Ci, ii).







This form of the character, which displays the joining of these two strokes into one, is the most evolved of the forms seen so far. This character which is frequently used in the seventh and eighth centuries A.D. could have been due to the influence of the Pallava Grantha. Among the Dharmarājaratha inscriptions of Māmallapuram in the seventh century early Pallava (Grantha) script,³ are similar forms of this character, with a semi-circular curved stroke joined to the left of a straight stroke drawn downwards. (W,X)

I (plate 2)

This is one of the characters that does not show any systematic


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1. EZ., Vol.V, pl. 3.
 2. EZ., Vol.IV, pl. II.
 3. SII., Vol.II, part iii, pl. v.

evolution. The pre-Christian  changed later into these forms


 ,  ,  ,  ,  ,  . 1

The Nilagama inscriptions² of the sixth century A.D. shows two curves placed close together facing downwards. (A i)

A character similar to this could be seen in the Kadamba inscriptions³ and in an inscription of the Vākāṭaka King Pravarasena,⁴ in the fifth century A.D. in India. This form differed from the one in Ceylon by the addition of the two dots beneath the two curves. (W)

The new form in the Sinhalese script () could have been derived from such a form as this. The dots would have perhaps been forgotten by the scribe.

U (plate 3)

This character, where two strokes meet to make a right angle, similar to the capital 'L' of the English alphabet, was not subject to much change. Later it was used with a short horizontal stroke or serif at the top thus  (A, B).

The form of this character seen in the Mādagama inscription⁵ shows the stroke at the top curved downwards to the left. This has not been exhibited earlier. (Ci). In the Tāngoḍa vihāra inscription⁶ is a form with the upper stroke curved to the left instead, and the lower section also formed in a curve. (Cii)

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1. UCR., Vol.VII, No.I, Nicholas's chart.
 2. EZ., Vol.IV, pl. 28.
 3. DIP., pl. xv a.
 4. OPI., pl. 7.
 5. ASC., I. 426.
 6. EZ., Vol.V, pl. 3.

Since this form is the closest to the present u of the Sinhalese script, it could be considered as the most evolved of the forms. There is no similar form in Indian script found so far.


This form of the character could be considered as having been influenced by the Pallava Grantha script. (W,X,Y).

E (plate 4)

A more advanced type of this character, which had hitherto taken the form of a triangle, is seen in the Kuḍāratmalē inscription¹ of the sixth century A.D. The base of this triangle is turned upwards in the middle, forming two curves. (Ci). This could be considered as an independent development of the original form, as there is no similar form so far discovered in the inscriptions of India.

The older form of this letter can be seen used in this period (A.B).

O (plate 4)

This letter was originally written as two horizontal strokes attached to the left of the top and the right of the bottom of a vertical line . No advanced form of this character is exhibited within this century.

A slightly modified form of the original character in the shape of a hook, with the top half curved and the lower half straight is seen in the inscription of Pālamunei.² (Ai). No similar form has been seen in any contemporary Indian inscriptions.

1. EZ., Vol.V, pl. 2.

2. ASC, I, 426.

There is another version of this character in the Kandakāḍu inscription.¹ There a short vertical line pointing downwards slightly to the left has a curve attached to it, which is open to the left. (Bi). There is a similar letter in the Erān inscription of the King Goparāja.² (W).

Although no advanced form of this character is seen till the close of this period, a form similar to the present o showing much modification and change is seen in the following century. This could be considered as an entirely new form which has evolved out of the influence of the Pallava Grantha script.

CONSONANTS

KA (plate 5)

The form of ka which took the shape of a cross + in the Brāhmī script was subject to very slight change. By the first century B.C. there was a short stroke or serif topping the cross type, thus 𑀓 (A).

In some forms the lower horizontal stroke takes the form of a curve downwards across the vertical line (Bi-v) and in others the vertical line is bent upwards to the left at the bottom. (Di-v)


In the Nilagama inscription³ is a more advanced form, when the lower horizontal line which cuts across the vertical line is slightly curved in on the left. (Cii). A form so advanced has not been found in any Indian script so far.

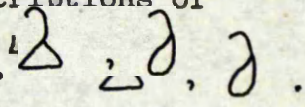
1. EZ., Vol.V, pl. 3.
 2. CII., Vol.III, pl. xii.
 3. EZ., Vol.IV, pl.28.

There is a similar advanced form in the Kandakāḍu inscription,¹ when the lower horizontal stroke is curved downwards on both sides of the vertical stroke, and the upper short stroke takes the form of a tiny circle. (Ci). So far there has not been found a similar form in any Indian script.

These two variations of the character ka can be considered as the beginning of the gradual development of the evolved ka of modern times. The following centuries show the speedy development and modification of this change, ultimately resulting in the modern ka. In the gradual development of the character ka could be seen also the influence of the Pallava Grantha script. (W,X,Y).

KHA (plate 6)

This character could be classed as one which developed away from the Brāhmī script. In the centuries B.C. it took the form of a downward stroke leaning to the left ending in a small circle with a short horizontal stroke at the top pointing to the left.²  . But this form is not found after the second century B.C.

Another variation of this character which took the form of a fishing hook can be seen in a conjunct character (kkha) in the Kudāratmalē inscription of the sixth century.³ This could be considered as a mal-formed version of the form found in the inscriptions of Nāgārjunakoṇḍa of the third and fourth centuries A.D.  .

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1. EZ., VPL. V, pl. 3.
 2. UCR., Vol.VII, No.i, Nicholas' chart.
 3. EZ., Vol.V, pl.2.
 4. EI., Vol.X, p.15 and Vol.XX, p.18.

GA (plate 6)

The original shape of this letter was angular, \wedge . From the second century B.C. this letter was written with a round top too. In some forms of this letter we see a short horizontal stroke at the foot of the left limb. In the next stage we see the end of the left limb itself curved inward, instead of the short horizontal stroke at its foot. Such an advanced form of this letter does not occur in the contemporary Indian script. When we examine the inscriptions of the fourth and fifth centuries we see the ancient forms, as well as the advanced form of this letter, being used contemporaneously with slight variations. In the inscriptions of the sixth century too the ancient forms occur including some with short horizontal strokes at the feet of both lines as well as other forms with a flat top. (A,B). In the Kandakāḍu inscription¹ of this century one can see a variation of this letter with a small circle attached to the end of the left limb, (Dii) and unlike in other instances, the right limb of this form is not as long as its left limb. This could not, however, be considered an advanced form of this character. There has not been found any similar type of this letter in the Indian script so far.

In the Timbirivāva inscription, No.105,² we see a similar form with a slight variation namely, a short horizontal stroke at the foot of the left limb but no small circle. (Di). In the Timbirivāva inscription, No.106,³ of this period is a variation of this character with a small circle at the end of the right limb. (Diii).

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1. EZ., Vol.V, pl. 3.
 2. ASC. I. 105.
 3. ASC. I. 106.

The spiral shaped forms of this letter which is profusely used during this period could be considered as an attempt by the Sinhalese scribes to develop a new form. (C).

GHA (plate 7)


There is no advanced form of this character during this period, yet a form indicating the beginning of the modern form can be seen in the Pālamunai inscription.¹ This takes the form of three vertical strokes of unequal length drawn upwards in the middle and at the two ends of a horizontal line and topped by very short horizontal strokes or serifs. (A i). This form can be considered an advanced form because the middle upwards stroke is shorter than the other two.

A similar advanced form has not been found in any Indian script so far.

NA

This letter has not been found in the inscriptions of this period. It has not been found in the inscriptions of the earlier times either. Nor has it been found in the Indian script.

CA (plate 7)

Although forms similar to the original type of this character are seen used profusely in this century (A,B,C), an advanced form not exhibited earlier is found in the Ridīvihāra Sārasumgala inscription² of this century. This form differs from the original ³ by the disappearance of the

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1. ASC. I. 426.
 2. ASC. I. 562.
 3. UCR., Vol.VII, Nicholas' chart.

horizontal stroke at the top, the left limb then curving, and the right one being topped by a shorter horizontal stroke. (Diii). This form is a little closer to the present form.

There is a form very similar to this advanced form found in Ceylon, in the contemporary South Indian inscriptions of Māmallapuram.¹ (W). There is also a similar form in the Pānama inscription² of the fifth century A.D. 2)

In the Kandakāḍu³ and Kuḍāratmalē⁴ inscriptions this letter becomes florid in form with an upturned point on the upper left corner. The base of the letter has developed a notch. (Ciii, iv).

CHA

There is no form of the character cha in the inscriptions of this century in Ceylon. This character occurs sparingly in the inscriptions of India also.

JA (plate 8)

The forms of this letter in the sixth century do not show any development. However the older form of this character can be seen used profusely, during this century. (A,B,C). It could be said that the forms found in the Muṇḍeśvarī inscription⁵ and Ābhona slab inscription⁶ of contemporary India are very similar to the angular type found in Ceylon. (W,X,Y).

1. SII., Vol.II, pl. x.

2. ASC. I. 378.

3. EZ., Vol.V, pl. 3.

4. EZ., Vol.V, pl. 2.

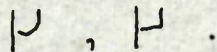
5. EI., Vol.IX, pl. facing p.289.

6. EI., Vol.IX, pl. facing p.296.

An advanced form not seen in the contemporary Indian inscriptions can be seen in the Kandakāḍu inscription¹ of this period. This is formed by a semi-circle opened to the right with a short curved stroke ending in a small downward hook attached to the left of it at the top. (Di).

JHA

There is no form of this character in contemporary Indian or Sinhalese inscriptions.

Although it was used profusely in the centuries B.C., it seems to have gone into oblivion in the later times. Till the first century B.C. this character was used in both curved forms and angular forms. .

ṆA

There is no form of this character in the inscriptions of Ceylon or India of this period.

TA (plate 9)

The original form of this character depicting a semi-circle opened to the right sometimes remains without any advancement (Ai-iii). A short horizontal stroke or curve topping this semi-circle can be considered a special feature seen in this century. (B,C).

1. EZ., Vol.V, pl. 3.

THA (plate 9)

This character which had been used in the form of a circle so far, exhibits a slightly modified form in the Kandakāḍu inscription¹ of the sixth century A.D. (Ai). This form which is bent slightly upwards at the middle of the base can be considered as a slightly advanced form.

In the Dharmarāja ratha inscription No.2 at Māmallapuram in the Pallava Grantha script of the fifth century A.D.² is seen a similar type of this character. (W).

DA (plate 10)


No great development is found in the form of the character da which shows a short horizontal stroke topping a short vertical stroke, poised on a semi-circle opened to the right. (Ai-iv)

The forms of this character exhibited in the Muṇḍesvari³ and Ābhona⁴ slab inscriptions are very similar to the type exhibited in Ceylon. (W)

DHA (plate 10)

A form of this character showing a short stroke pointing diagonally upwards to the left of a semi-circle opened to the right, with the lower portion curving inwards (Ai), is exhibited in the inscription of Periyakaḍuva.⁵ There is no similar type depicted in contemporary Indian inscriptions.

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1. EZ., Vol.V, pl. 3.
 2. SII., Vol.II, part iii, pl. x.
 3. EI., Vol.IX, pl. facing p.289.
 4. EI., Vol.IX, pl. facing p.296.
 5. ASC., I, 86.

There is a somewhat similar form in the G3 inscription of Nāgarjunakoṇḍa¹ of later times when the lower limb is curved inwards.  NA (plate 11)

This is a character which hitherto lacked variation though used profusely in the Brāhmī period. The simplicity of this would account for the lack of variation. This form which has two short strokes drawn horizontally at the top and bottom of a vertical line (Ai) is exhibited profusely in Indian inscriptions.² (W). This archaic form becomes obsolete, and in the next stage a new form develops locally.

A variant of the angular style of this letter, which has a short cross bar that cuts across the vertical stroke of the na is found in the Nilagama³ inscription of this period. (Bi)




In the more developed example of this style, the vertical and the lower horizontal are written with one stroke. In this example the vertical has tended to be slightly curved. (Bii)


The florid form of this letter which has the upper horizontal breaking into two curves and the lower horizontal also curved is found in the inscriptions of Kuṣāratmalē⁴ and Murutava.⁵ (Ci,ii). A similar form is found in the early Pallava inscriptions. (x)

This character which showed no development until this century had taken a completely new form by the eighth century A.D.

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1. EI., Vol.XXI, pl. facing p.62.
 2. DIP., Plates iv, v, vi, vii.
 3. EZ., Vol.IV, pl. 28.
 4. EZ., Vol.V, pl. 2.
 5. EZ., Vol.V, pl. 2.

TA (plate 12)

The evolution of this letter has taken place from the beginning of the Christian era. Forms with an oblong loop on the left, , a curved stroke to the right as in , and a semi-circular form with a vertical line upwards bearing a horizontal stroke on its top ; already existed in Ceylon,¹ and many of these are still used in this century (A,B,C).

A figure akin to its modern shape is found in the Mādabāviṭa² and Kandakāḍu³ inscriptions of the sixth century. It takes the following shape. The vertical line curves down leftwards into a loop which continues across to the right and curves at the bottom. The horizontal stroke becomes a leftward hook. (Di,ii). This formation of the letter could be reckoned as more developed than most of the other forms of the same letter found at this time. A letter so developed as this in shape is hard to find in the Indian inscriptions of this period. In the contemporary Pallava inscriptions we find the form .⁴

THA (plate 12)

The character tha which took the shape of a circle with a dot at its centre (Ai), does not show any development until the eighth century. A form similar to that in current use shown first in the eighth century inscriptions could be considered as an entirely new form which has

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1. UCR., Vol.VII, No.I, Nicholas' chart.
 2. ASC., I. 423.
 3. EZ., Vol.V, pl. 5.
 4. SII., Vol.II, part iii, pl. x.

crept into the Sinhalese script due to the influence of the Pallava Grantha script.

DA (plate 13)

The original shape of this letter seems to have undergone a considerable evolution. The first developments of the original shape are akin to the Nāgārjunakoṇḍa type.

The form of this letter in the Murutava¹ and Anurādhapura museum² inscriptions (Ai,ii), which is similar in shape to da of this period, occurs also in the Muṇḍeśvari inscription of Udayasena³ in India. (W). Another variant of this letter which has a vertical stroke at the bottom of the curved stroke appears during this period. (Aiii,iv). A similar form occurs in the Indian Ābhaya slab inscription.⁴ (X).

During this period we come across many forms of this letter with the lower stroke formed into a hook, and the main semi-circular stroke open to the right or sometimes to the left. (B,C)

We see a letter partially akin in shape to its modern form in the Kandakāḍu inscription.⁵ In it, above the curve facing right which turns downwards at the bottom, formerly there stood a short horizontal stroke; this has been replaced by another semi-circular curve facing

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1. EZ., Vol.V, pl. 2.
 2. ASC., I. 370. i.
 3. EI., Vol.IX, pl. facing p.289.
 4. EI., Vol.IX, pl. facing p.296.
 5. EZ., Vol.V, pl. 3.

left with the top of it slightly elongated. (Di). In contemporary Indian inscriptions we do not find such a developed form of this letter.

DHA (plate 14)

The sixth century form of this letter looks similar in shape to its original forms which appear in the inscriptions of the previous centuries.

A semi-circular stroke which turns either to the left or right meets a vertical line at its two ends. (Ai-iii). This is similar to the Indian dha of the same period. The change of this letter into its present form took place in the eighth century.


NA (plate 14)

This letter does not seem to have undergone any further development in this century. The most developed of the forms can be described as follows; there is a horizontal stroke on top of vertical line; then a curve comes out from the vertical line towards the right and stretches down almost parallel to the vertical line, stopping exactly at the same level where the vertical line stops. (Ci-iii). This appears very frequently in the Sinhalese inscriptions of this century, and is also similar to the na of the Muṇḍeśvarī inscription.¹ (W). Furthermore, we come across older forms of the letter similar to the cerebral na during this period. (A,B). The advanced form of na during this period is similar to some forms of ta of the same period. But when both forms are written in the same inscription, the difference is clear.

1. EI., Vol.IX, pl. facing p.289.

These two shapes can be found even in centuries prior to this.
The earliest appearance of the modern shape is in the eighth century.

PA (plate 15)

The older form takes the following shape  ; on the left arm of a deep U- shaped curve developed a horizontal stroke (B,C).

In the sixth century in the Koṇḍavaṭavana vāva inscription¹ we see quite developed forms with two horizontal strokes on the left and right arms of the letters. (Bv). A similar form of this letter is so far not found in Indian inscriptions of this period. This letter also sometimes takes a curve at the top of the left arm in place of the former horizontal stroke. This is commonly seen in the Ridīvihāra Sārasumgala,² Mādagama³ and Nāgalavihāra⁴ inscriptions. (Di-iii)

There is another form of this letter during this same period, where the left arm is slightly bent inwards forming an obtuse angle. (Ai-vi)

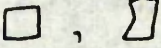
This is found in the Indian inscription of Udayasena at Muṇḍeśvari⁵ and the Ābhōṇa slab of Śaṅkaragaṇa.⁶ (W,X)

PHA (plate 15)




There is no evidence of this letter in this century or earlier centuries in Ceylon. Nor do contemporary Indian inscriptions bear any evidence of it.

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1. ASC. I. 426.
 2. ASC., I.562.
 3. ASC. I. 75.
 4. ASC. I, 426.
 5. EI., Vol.IX, pl. facing p.296.
 6. EI., Vol.IX, pl. facing p.289.

BA (plate 16)

The original square type of the figure which represented this letter developed an angular bend on its left arm during the fifth century A.D.¹  . Latterly we see a similar type in the Vākātaka, Kadamba and Pallava inscriptions (W,X,Y). Old shapes of this letter are frequently seen in the sixth century A.D. too (A,B) But the letter seen in the Kandakāḍu inscription² belonging to this century is very odd. A figure which is bent inward in three different places is not found in Indian inscriptions (Di).

BHA



No form of this letter could be found in the sixth century A.D. But it could be seen in contemporary India in Buddhagupta's Erān pillar inscription³ and the Muṇḍeśvarī inscription,⁴ where it takes the following shape  . In the Ābhona inscription of Śankaragaṇa,⁵ we come across a shape which represents this letter, but it is not similar to the earlier Sinhalese type, as it takes the peculiar shape  . This could be considered a more developed form than the figure  , which was prevalent in Ceylon during the fifth century.⁶

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1. UCR., Vol.VII, No.I, Nicholas' chart.
 2. EZ., Vol.V, pl. 5.
 3. CII., Vol.III, pl. xii.
 4. EI., Vol.IX, pl. facing p. 296.
 5. EI., Vol.IX, pl. facing p.289.
 6. UCR., Vol.VII, No.I, Nicholas' chart.

MA (plate 17)

A letter which appears a geometrical design of two triangles of the same shape, and size, one inverted, with their two apexes meeting at the same spot is seen to have been in use during this century (Ci-iv). In the Kandākāḍu inscription¹ this took a circular shape which was more or less similar to the figure 8. (Di,ii). This could be considered a developed form of this letter. In the inscription I.470 at the Anurādhapura museum² and in the Pālamunei inscription³ we find a form with a circular bottom portion and two projecting strokes above. (Aiii,iv). In the Pallava Grantha script of contemporary India we find similar forms. (W,X). The former shapes of this letter are also used during this century. (Ai,ii, B)

YA (plate 18)

The forms of ya occurring in this century show evidence of their evolution from the latter Brāhmī period. In the Brāhmī period, the letter ya was written starting with its central vertical stroke and continuing the semi-circular stroke at the base.⁴  . By the first century B.C. there was a short horizontal stroke on the top of the vertical.  (Ai-iv). The form in later examples has been developed by reducing the height of the vertical. (Bi-v). The form

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1. EZ., Vol.V, pl. 3.
 2. ASC., I. 470, i.
 3. ASC., I. 426, ii.
 4. UCR., Vol.VII, Nicholas' chart.

in the inscriptions of Saṅgamuvihāra¹ and Kahagalvihāra² shows only a double curve with no vertical. The head-mark is placed on the right limb. (ci,ii). The gradual reduction of the middle vertical stroke of this letter has played a decisive part in evolution of ya.

In the Nilagama inscription³ we find a figure without headmark. (Ciii). In the Kandakāḍu inscription⁴ the double curved ya is represented with a small circle on the middle vertical. (Di).

A form which looks like the half portion of the modern ya commonly known as 'yaṃśa',⁵ is found in Nāgirikanda⁶ and Mähālligedamana⁷ inscriptions. (Ei,ii). In one case a loop which was not in existence before has come into being at the bottom of the left vertical line (Ei). No letter similar to that can be found in the Pallava Grantha or Gupta inscriptions.


RA (plate 18)

This shows no remarkable change from its early shape. At the very early stages it had two distinct shapes, \top , $\}$, a vertical line and a serpentine line, and this has undergone a negligible evolutionary process. (A,B). In the second stage of evolution of this letter it was formed by a vertical stroke with a head-mark, but the lower end of the vertical line is curved to the left. This form is seen to have been used frequently during this period. (c).

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1. ASC., I, 735.
 2. ASC., I. 501.
 3. EZ., Vol.IV, pl. 28.
 4. EZ., Vol.V, pl. 3.
 5. See below, p.87.
 6. EZ., Eol.iv, pl. 11.
 7. ASC., I. 429.

IA (plate 19)

The sixth century forms of this letter are indicated by the right hand stroke of the original form elongating upwards with a leftward slant. (A). We can observe in more developed forms during this period, the horizontal bar at the end of the left limb curving into a hook. In many such forms the base too become circular in shape. (C). In addition to these forms we come across a notched variety of the same letter during this period. (B).

The right arm of this letter later turns in a curve to the left as in  . This is seen in the Nāgala vihāra inscription.¹ (D). It is very much akin to the form of this letter in the following century. We see no such advanced form of this letter in the Grantha script of this period.

VA (plate 20)

Firstly we find a triangle with a horizontal bar on its apex, secondly, a triangle with a small vertical line turning upwards from its apex and bearing a horizontal bar on it. Thirdly, there is a vertical line on a circle, bearing a horizontal bar. All these appear during this period as in the previous centuries. (A-C). A long looped va with a horizontal bar on it is common in the sixth century. (D). Similar forms can be seen in the Muṇḍeśvarī inscription² and Ābhaya inscription.³ (W,X,Y).

1. ASC., I, 426.

2. EI., Vol.IX, pl. facing 289.

3. EI., Vol.IX, pl. facing 296.

A shape similar to the ma 8 , has been used to indicate the letter va in Kandakāḍu¹ and Nilagama² inscriptions, but the top loop is much smaller than the lower loop in this letter. This is the button style. But in the Sigiri Graffiti of the eighth century too we see the same forms. This form seems to be restricted to the inscriptions in Ceylon and is conspicuous by its absence in contemporary Indian inscriptions.

śA

Although its usage was common in the pre-Christian era this letter has not been used in this century. In the eighth century A.D., we find a shape of this letter which could be classified as similar to its present form. Even though such a shape could not be found in the sixth century, the letter is found in India in the Erān Pillar inscription of Budhagupta³ in a shape resembling the A of the Latin script. A .

ṣA

No form of this letter can be seen in this period or before.

SA (plate 21)


The old forms of this letter continued to be used during this period. (A,B). There is also a form of this letter in this period with a horizontal bar on its left arm. (Ci-iv). In more developed forms the end of the left limb itself curves leftwards forming a hook, in place of the short horizontal bar (Di,ii,iii). A form with hooks at both ends of the

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1. EZ., Vol.V, pl. 3.
 2. EZ., Vol.IV, pl. 28.
 3. CII., Vol.III, pl. xxiii.

letter, very similar to the modern form, occurs in the Mādagama inscription.¹ (Div). Such an advanced form of this letter is not found in contemporary India. Sinhalese shapes of this letter could be reckoned as more developed than the Indian types of the same letter.

HA (plate 22)

The older forms of this letter can be seen used in this period. A notched variety of ha which occurs also in previous centuries, appears during this period too. This form is made up of a cursive stroke with a notch at the middle of the base and with hooks at both ends of the stroke. (A). Another shape of this letter occurring during this period is written with a single stroke forming two semi-circles, the left one open upwards and the right one downwards, with a horizontal bar at the end of the left limb. (B).

In the Pānama² and Diyagama³ inscriptions of the fifth century A.D. we found the same letter taking the following shape . This is similar to the form of this letter found in some Sinhalese inscriptions of this period (C) and the Nāgārjunakoṇḍa inscription of Śāntamūla II.⁴ (W,X)

A form of this letter which is quite akin to its modern shape is very commonly found during this period. (Di-iii). An approximate similarity

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1. ASC., I. 75.
 2. ASC., I. 460.
 3. ASC., I. 29.
 4. EI., Vol.XX, pl. facing p.25.

to the Sinhalese shape of this letter could be found in the Ratha lipi of Māmallapuram. (Y).

IA (plate 22)

During this century this letter appears to have remained unchanged. The old shapes seem to have been still in use during this period. (A,B). But in the Ridīvihāra Sārasungala inscription¹ there is a form of this letter which ends with a dot. (Ci).

* * * * *

The letters of the Sinhalese inscriptions of this century have been influenced by the South Indian Nāgārjunakoṇḍa, Māmallapuram Dharmarāja Ratha lipi letters which belong to the early Pallava period.


The Pallava Grantha script of this century, owing to the advancement it achieved, greatly influenced the Sinhalese inscriptions of this period. The cultural connection between Ceylon and South India is mentioned at the beginning of this chapter.

MEDIAL VOWELS








There is a great similarity between the medial vowels of the Sinhalese inscriptions and the Indian Brāhmī inscriptions. A simple method seems to have been adopted for this purpose.

1. ASC., I. 562.


medial 'Ā' (plate 23)


During the Sinhalese Prakrit period, long vowels were hardly used. The sign which indicates the long initial ā sound is scarcely seen in early inscriptions. The long initial ā so commonly used in Asoka inscriptions has a horizontal stroke which stretches out to the right from the right upward turned arm of the letter thus indicating the lengthened sound, e.g. the long initial ā of the Asoka Girnar rock inscription¹ takes the following shape  . (Wi).

Another style of writing the long initial ā in India had been the use of the same type of short horizontal stroke protruding towards the right side from the middle of the letter ā. (Wii).

The above mentioned method was adopted after consonants too. But the stroke which indicated the long sound has taken slight variations to suit the shape of the consonants.  (gā)  (cā)  (hā)
 (nā)  (bā)  (ṇā)  (mā). Even during the sixth century A.D. the medial ā is very rare in Ceylon (A). These signs which illustrate the extended a sound appear to have taken a circular shape only in more recent periods.



medial 'ī' (plate 24)




The earliest shape of this sound symbol takes an angular form which was attached to the top of the consonants. But in circular and rectangular consonants this has been applied on the middle of the right side. 

 . In the sixth century this symbol for medial i is usually

1. DIP., pl. 4a.



placed above the consonants. (A).

In its evolutionary process the Brāhmī script came to indicate the medial i by a usually circular stroke which was drawn on top of the consonant.  ,  . (B).

In the Nilagama inscription¹ of the sixth century A.D. the method of adding the vowel i to any consonants is by drawing a full circle on top of the particular consonant. (C). This is quite similar to the sign of medial i used in some South Indian inscriptions.²  , 
 . But it is not certain whether this Indian script had influenced the circular shape of the Nilagama inscription, since the Nilagama inscription appears to be earlier.

medial 'ī'



This does appear in the inscriptions of the sixth century A.D. It appears in Asoka inscriptions, in the form of an extra vertical line added to the symbol for medial i.

 (gī)  (ṇī)  (sī)  (hī).³

medial 'U' (plate 25)

The symbol used to indicate the medial vowel u in Ceylon retained its earliest shape which was a vertical stroke commencing at the foot of a consonant and protruding downward in a straight line. (a)




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1. EZ., Vol.IV, pl. 28.
 2. BSIP., pl. 13.
 3. DIP., pl. ivb.

At the bottom of certain consonants (k, g, t, r) a horizontal line protruding rightward indicates the medial u.  . This line remained straight until the sixth century A.D. (B).





By the second century A.D. the medial u stroke sometimes protruded from the right foot of the consonant and took a leftward curvilinear shape. (Cvii). These are similar to contemporary Indian expressions¹ of the medial u. Rarely and contrary to general usage the curving stroke at the foot takes a rightward turn in the Kandakāḍu inscription² of the sixth century A.D. (Cvii).


medial 'ū'

This does not appear in the Sinhalese inscriptions of this century. It has been expressed by adding an extra stroke to medial u in the Asokan inscriptions.³

 (tū)  (thū)  (vū)³

medial 'E'

When this vowel is introduced to a consonant it was indicated in Ceylon in the early period by a horizontal stroke protruding leftward from its top. (Bviii).  (de)  (te)  (je)  (ye)

 (be). This is similar to the sign indicating the medial ā differing from it only because the horizontal stroke protrudes towards the

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1. SII., pl. xxviii.
 2. EZ., Vol.V, pl. 3.
 3. DIP., pl. ivb.

left. (In the medial a it protrudes to the right). Thus the medial e is akin to the Asokan medial e. Further, this differs according to the shape of the consonant; sometimes the horizontal line is drawn from the middle of the letter. (Aix)





In many letters of the inscriptions of the sixth century, the sign of medial e is a diagonal line of leftward slant, with a slight convexity in some instances, attached to the top of the letter. (A).



By the second century A.D. this horizontal stroke took a more definitely curving shape. (B).

The long medial e was not in use during this period. It was only written at a much later date.

medial 'o' (plate 27)

Originally, from the top of the consonant a horizontal stroke stretched to the left-hand side and a little below where it began another short horizontal stroke protruded to the right-hand side to indicate the medial o.

This is akin to the shape of the original o  .  (ko)
 (do)  (ro). The medial o found in the Asokan inscriptions¹ is similar to this.

Instead of these two horizontal strokes drawn to protrude leftward and rightward respectively, this vowel later came to be identified by a single line which was drawn on top of the consonant.  (vo)  (so).

1. HPMB., p.118.

At the beginning of the Christian era, this particular horizontal stroke was drawn above the consonant so that it did not touch it but was only parallel to it.

𑀧̄ (ko) 𑀭̄ (to) 𑀫̄ (do) 𑀸̄ (bo) 𑀹̄ (so)

This is the normal form in the sixth century (A). A form of no with the middle horizontal bar for the medial o can be seen in the Periyakaḍuva inscription¹ of this period (Aii).

CONJUNCT CONSONANTS (plate 28)

So far the early period has not shown us any conjunct consonant. However, they appear to have been used occasionally in Asokan inscriptions. Even in later Sinhalese inscriptions, their use is rather limited.

Many scholars believe that conjunct consonantal sounds were in use by this time, but were seldom written² as such.

Thus:	aṭṭha	>	aṭa
	Dhammarakkhita	>	Damarakita
	saṅgha	>	saga
	santaka	>	sataka
	Tissa	>	Tisa

Several conjunct consonants could be found in the Kandakaḍu inscription³ of the sixth century A.D. (Aii-iv). Conjunct consonants very similar to these are frequently found in the copper inscription of

1. ASC., I. 86.

2. Ananda Kulasuriya, Sinhala Sahityaya, 2nd ed., Maharagama, 1962, p.63.

3. EZ., Vol.V, pl.3.

Vijayadevavarman of the fifth century A.D.¹

In the Kuḍāratmale² and Pālamunei³ inscriptions of the sixth century A.D. we find the kkha conjunct consonant (Ai).

A characteristic feature in the language of this period is that in general aspirates found in the original language are de-aspirated and conjunct consonants reduced to individual consonants. Since at this time all syllables ended in a vowel we seldom need conjunct consonants during this period.

It is after the eighth century that we find conjunct consonants being commonly used and symbols to represent conjunct consonants appearing in the Sinhalese script. Only in a few Sanskrit inscriptions do we find conjunct consonants being used in the seventh and eighth centuries.

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1. EI., Vol.XX, pl. facing pp.17-18.
 2. EZ., Vol.V, pl.2.
 3. ASC., I. 426.

CHAPTER III

THE EVOLUTION OF THE SINHALESE SCRIPT

IN THE SEVENTH CENTURY

The Sinhalese scribes of the seventh century adopted the cursive style of writing more often than those who lived in the sixth century. At the same time there appeared shapes of letters quite akin to their modern forms.

The Brāhmī script in Ceylon took a new form displaying the influence of the South Indian script as well as minor changes in the formation of letters, and by this century a number of letters which had developed independent forms out of this combination had already reached their final shapes.

On an examination of the various shapes of the script of this transitional period it is not uncommon to find letters taking a shape similar to the modern form. When studying the variety of forms of e.g., ga, pa, da, ya, and comparing and contrasting their similarities and dissimilarities, we come across both prototypes and advanced forms.

As we see a variety of forms of the same letter in the same inscription we could also see similar shapes of different letters. This is commonly found during this period, e.g., da and dha, na and pa, pa and ya, bha and ha.

Letters which have an affinity of shape to their modern forms appear to have been used quite often. The forms of some letters which resembled each other in the sixth century could have been altered by scribes of the seventh century, with the motive of standardizing and giving them a distinctive shape. This is probably characteristic of the period.

In this century, could be seen the use of the oldest formation of i, similar to the Asokan Brāhmī script, along with the more simplified versions of other letters derived from the influence of the South Indian script.

The horizontal bar (head-mark or serif) on the Brāhmī letters of the mid-first century A.D. gradually changed to take a hook shape during the seventh century. This could be classed as an indigenous change.

We see that more advanced forms of medial vowels were used in the seventh century than in the sixth century. Firstly, it is worthwhile taking notice of the medial ä, a form which could be considered a special and significant innovation of the seventh century. Long medial ā is found more frequently, and in the inscriptions of this century we find for the first time medial ī, represented by a semi-circular stroke with a loop at the right.

Although it was uncommon for conjunct consonants to be used by writers of this period, we do find several conjunct consonants in the seventh century inscriptions. In the Kuccaveli inscription written in Sanskrit during this century there are quite a number of conjunct consonants. A large number of letters of this inscription are fairly round in shape

except for the ka. Although the cursive style is characteristic of this century, it has an admixture of angular shapes too. Very often both styles, cursive and angular, have been used in a single inscription. However, the round shape of the Sinhalese script which started its embryonic stage during the fourth century had by the seventh century taken a stride forward towards a perfect roundness.

VOWELS

A (plate 29)

The florid forms of this character can be seen frequently in the seventh century. An advanced form of this type which has a vertical stroke and a left limb formed with a curved stroke opening upwards is found in the Burrow's pavilion inscription.¹ (Di). It is similar to the script of the Ṭāmgoda vihāra inscription² and Nāgirikanda inscription in the sixth century.

The more advanced forms of this style can be seen in the inscription on a step in the Anurādhapura museum³ and the Kuccavēli⁴ inscription. (Dii,iii)

There is another version of this letter in the Hindagala inscription.⁵ (Cii). This form represents the a evolved from the later Brāhmī forms. It has a vertical stroke and its left limb is formed with an extensive cursive stroke which is bent inward at the middle.

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1. EZ., Vol.IV, pl. 13.
 2. See pl.I, Ci,ii.
 3. EZ., Vol.IV, pl. 14.
 4. EZ., Vol.III, pl. 12.
 5. UCR., Vol.XVI, p.2.

One form of the character in the same inscription exhibits two horizontal strokes which connect the vertical and its left limb at the top and in the middle. (Bi).

Old forms of this letter are rarely seen in the seventh century. (A).

I (plate 29)

This is a character that does not show much evolution during this period. The Hindagala inscription¹ of the seventh century shows the Asokan type i with three dots. (Ai). This type of i is conspicuously absent in the early Brāhmī inscriptions in Ceylon.

The I in the Dakkhina thūpa inscription² is composed of two horizontal strokes placed one over the other vertically. (Bi) This may have been evolved from the old form of this letter which was represented by two arcs placed vertically one above the other.³

These arcs have been straightened in this example of the seventh century. But we do not find any more advanced form of this letter.

U (plate 30)

The form of this letter in the Burrow's pavilion inscription⁴ of this period is more cursive than that of Tāmgōḍa vihāra inscription in the sixth century.⁵ The top portion is somewhat straightened and the

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1. UCR., Vol.XVI, p.2.
 2. EZ., Vol.V, pl. 3.
 3. UCR., Vol.VII, Nicholas' chart.
 4. EZ., Vol.IV, pl. 13.
 5. See pl. 3, Cii.

lower end of the main stroke is rather curved forming a semi-circle which can be considered a special feature seen in this century. (Ai)

This changing form of this character seems to have been influenced by the script of Kadamba and Bannahalli inscriptions¹ (W,X)
E (plate 31)

An advanced form of this letter showing a short stroke sloping upwards to the left of a semi-circle opened upwards with the end curving inwards appears in the Burrow's Pavilion inscription² of this period. (Aii).

There is a slightly different form in the same inscription, with its mouth open to the right. (Ai).

There is no similar type in contemporary Indian inscriptions. This may be considered an independent formation of the Sinhalese scribes.
O (plate 31)

The forms of this letter in the seventh century do not show any development. However, a form which the upper stroke makes a broad curve and the lower portion is replaced by another smaller curve, is seen in the Andaragollāva inscription³ of the seventh century. (Bi). A similar shape of o occurs in the Pallava Tamil and Pallava Grantha scripts⁴ of subsequent period, but is not found again in Sinhala.

This is specially noticeable as there is no similar form so far discovered in the inscriptions of India. Paranavitana observes, that the

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1. IA., Vol.VI, pp.29-30; EI., Vol.VI, pp.18-19.
 2. EZ., Vol.IV, pl. 13.
 3. UCR., Vol.XIX, No.2, p.103.
 4. TAS., p.219, 224.

Andaragollāva inscription furnishes us with one of the rare occurrences of the initial o in records of the fifth to eighth centuries.¹

A figure akin to the form of the Palamunei inscription² of the sixth century, is found in the Dakkhiṇa thūpa inscription³ of this period. (Ai). It takes a more cursive shape. The semi-circle opening to the right is bigger than its curved top.

There is a form very similar to this cursive form, in the contemporary South Indian inscriptions of the Pallava dynasty.⁴ (W)

CONSONANTS


KA (plate 32)

The old forms of this letter continued to be used during this period. The old forms of this letter which took the shape of a cross with the head-mark on the vertical are found in the Hindagala,⁵ Timbirivāva⁶ and Burrow's Pavilion⁷ inscriptions of the seventh century (Ai, ii, iii).

The Dakkhiṇa thūpa⁸ and Veherakema⁹ inscriptions furnish different forms of this letter which developed concurrently. The latter has

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1. UCR., Vol.XIX, No.2, p.102.
 2. See pl. 5 Ai.
 3. EZ., Vol.V, pl.3.
 4. IA., Vol.V, pp.155-56.
 5. UCR., Vol.XVI, p.2.
 6. UCR., Vol.XIX, No.2, p.92.
 7. EZ., Vol.V, pl.13.
 8. EZ., Vol.V, pl.3.
 9. EZ., Vol.IV, pl. 14.

the vertical without the head-mark and ends of the cross bar become remarkably curved. (Bii). The same form, with the top of the vertical stroke forming a thick dot at the head, occurs in the Dakkhina thūpa inscription. (Bi).

In the Uṭṭimaḍu¹ and Mādagamoya² inscriptions of this period we come across an ornate form of ka; (Ci,ii) which has a curved cross bar and a tiny hollow circle head-mark  . This form is very similar to that found in the Kandakāḍu inscription of the sixth century.³

The eventual development of this process is the more advanced forms of the letter in the inscription on the step in the Anurādhapura museum.⁴ This has its lower horizontal stroke curved downwards on both sides of the vertical stroke which is bent upwards to the left at the bottom so that both strokes join together (Dii).

This formation of the letter is somewhat similar to that of the modern ka. There is a variant of this shape but with the head-mark in the Mādagama inscription⁵. (Di)

This apparently, shows the influence of the Pallava Grantha.⁶ (W,X,Y).

KHA

There is no example of this letter during this period.

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1. ASC., I. 566.
 2. ASC., I. 530.
 3. See pl. 6, Civ.
 4. EZ., Vol.IV, pl. 14, iv.
 5. EZ., Vol.IV, pl. 14, ii,iii.
 6. IA., Vol.V, pp.51-52; EI., Vol.XXIV, pp.301-3.

GA (plate 33)

The semi-circular type of ga with the left end curved inward like a hook can be seen used profusely during the seventh century too.

(Bii, C). Some forms of this type are angular or oblong. (Biii, iv)

The inscriptions of Hindagala¹ and Kuccavēli² continue to provide the type of this letter with a horizontal stroke at the left limb. (Ai-iii) More cursive forms of this character shown by a mere arc without any horizontal stroke attached to its foot (Aiv, v), could be found in the Dakkhina thūpa³ and Timbirivāva⁴ inscriptions. In another version of this style, the left end of the cursive stroke is curved inward. (Bi)

The development of this letter has resemblance to that of the Grantha ga⁵ (W, X, Y). It is the left limb curving outwards that develops the advanced form of ga we see in the inscription on the step in the Anurādhapura museum.⁶ (Di)

GHA


This letter has not been found in the inscriptions of this period.

ṆA

No form of this letter can be seen in this century. It has not been found in the inscriptions of India either.

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1. UCR., Vol. XVI, p. 2.
 2. EZ., Vol. III, pl. 12.
 3. EZ., Vol. V, pl. 3.
 4. UCR., Vol. XIX, No. 2, p. 96.
 5. TAS., Vol. I, p. 220.
 6. EZ., Vol. IV, pl. 14, iv.

CA (plate 34)

The older form of this letter can be seen used profusely in this century too. (A). The Hindagala¹ inscription exhibits a cursive form of ca which assumes the shape of a broad looped figure having an inward dent on the left side. (Biii). Some forms of this shape have a head mark as in  . (Bi,ii)

In the Burrow's pavilion inscription² this letter takes a shape which opens leftwards at the dent.

A special form of this character which has a more curvilinear shape is found in the inscription of Veherakema.³ It has two tiny circles at the upper and lower ends. (Ci) A similar form without tiny circles can be found in the same inscription. (Biv)

There is no similar form in the inscriptions of India.


CHA

There is no form of this letter in the inscriptions of this period. It could be found rarely in the Pallava Grantha script.⁴

JA (plate 35)

This character which shows little development till the seventh century A.D. is exhibited in a very advanced form in the inscription at Veherakema.⁵ (Biii)

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1. UCR., Vol.XVI, p.2.
 2. EZ., Vol.IV, pl. 13.
 3. EZ., Vol.IV, pl. 14, i.
 4. SII., Vol.I, Nos.2-4, pl. x.
 5. EZ., Vol.IV, pl. 14, i.

The form has a small loop at the right. It could be said that this form was taken into the Sinhalese script through the influence of the Pallava grantha script . There is a very similar form to this Sinhalese character in the third Ratha lipi of Māmallapuram of the same period.¹ (W,X)

The form of ja in the Kuccavēli inscription² is akin to the form occurring in the sixth century inscription of Kandakāḍu,³ consisting of a semi-circular stroke with a hook at the upper extremity. (Bi)

This form has been further developed by turning up the right-hand end of the circle, as can be seen in the same inscription. (Bii)

However the older form of this letter seems to have been widely used during this period. (Ai-v)

JHA

There is no evidence of this letter in the seventh century. Nor do we find any evidence of it in the contemporary Indian inscriptions.

ṆA

There is no form of this character in the contemporary inscriptions of Ceylon or India.

TA (plate 36)

No great development is found in the form of this character, which basically shows a semi-circular stroke open on the right. (Ai,ii).

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1. SII., Vol.I, Nos.2-4, pl. x.
 2. EZ., Vol.III, pl. 12.
 3. See pl. 8, D.i.

In other versions of this letter a head-mark appears as a sloping stroke and the figure of the letter is more opened. (B,C)

THA

This letter does not occur in this period.

DA (plate 36)

The form of da of this period has developed considerably from the previous symbol used in Ceylon and India.

The early example of this letter was formed by adding an upturned short stroke to the top of a semi-circle open to the right.¹ Later a head-mark was added.


We still find such an old shape of this letter in the Dakkhina thūpa inscription,² formed by adding a left sloping short vertical to the top of the steeply curved semi-circular stroke. The head-mark of the letter becomes thick. (Ai)

The advanced form in the seventh century has lengthened the semi-circular curve upward, making also a dent at the base. The head-mark and vertical are transformed into a left-turned hook. (Bi)

In the form in the Burrow's pavilion inscription, we can find the upper extremity of the right limb somewhat curved inwards. The head-mark is represented by a left turned horizontal stroke. (Bii).

In another version which is seen in the Mādagama inscription³ the head-mark becomes a large hook elongating leftwards. (Ci). This is very similar to the present form.

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1. UCR., Vol.VII, no.I, Nicholas' chart.
 2. EZ., Vol.IV, pl.13.
 3. EZ., Vol.IV, pl.14, ii,iii.

The initial stage of this change is seen in the notched variety of ḍa in the early Pallava Grantha script.¹  (W,X).

DHA (plate 37)

An advanced form of this letter appearing in the Burrow's Pavilion inscription² of this period, has a left-turned horizontal stroke as a head-mark and a notch on the base of the cursive stroke. The upper end of the right limb curves inward like a hook (Ai). It differs from the form of ḍa occurring in the same inscription only by the hook at the end of the right limb.


The aspirate ḍha in this inscription occurs in the word read as 'ulavaḍha'. A character similar to this could be seen in the inscription at Ruvanvālisāya of the fourth century,³ in the word veḍha.

NA (plate 37)

There are many older forms of this letter persisting in the seventh century (A,B). A variant of it with two straight horizontals, where a diagonal is drawn from the alternate ends of the horizontals and two separate strokes project from the centre in either direction, one below the other, occurs in the Timbirivāva inscription⁴ of this period (Aiv).

In the Kuccavēli inscription⁵ the cerebral ṇa takes the form of two semi-circles opened downwards. The first circle is more open than the second one (Ci,ii).

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1. EI., Vol.IV, pl. 13.
 2. EZ., Vol.IV, pl. 13.
 3. EZ., Vol.III, pl. 8.
 4. UCR., Vol.XIX, No.2, p.96.
 5. EZ., Vol.III, pl. 12.

Although it has no close resemblance to the present form of the character na, it can be said with certainty that the character  was the origin of the present form. It must no doubt be derived from the Pallava Grantha script.¹ (W).

TA (plate 38)

The angular style furnished a variety of forms remarkably different from one another. (Ai-iv). More cursive forms of it can also be seen in this period. (B).

The most advanced form of this letter in the florid style retains the loop and curved hook on the left which appeared in the sixth century. The head-mark is not preserved. This form can be found in the inscription of Kuccavēli.² (Civ).

The inscription at Mādagamoya furnishes another version of this letter in which the head-mark becomes a hollow tiny circle. (Ciii).

This may be considered an independent formation of the Sinhalese scribes.

THA (plate 38)

The original shape of this letter occurs in the Dakkhiṇa thūpa inscription³ of this period. (Ai). It does not show any further development in the seventh century. It is identical with the in contemporary records in India.


1. TAS., Vol.I, p.222.

2. EZ., Vol.III, pl. 12.

3. EZ., Vol.V, pl.3.

DA (plate 39)

There occurs a variety of forms of da remarkably different from one another in this period. Most of these introduced old shapes which we have seen from the fourth to the sixth century.¹

The primary form is made up of a semi-circle, open on the left, with addition of short verticals at either end. The lower vertical is sometimes curved  . This is the round da of the Asokan period.

The inscription at Burrow's Pavilion² shows a crude version of the round da which is tilted (Ai). The others are written in the right way (Aii, iii).

The inscriptions of Hindagala,³ Timbirivāva,⁴ Andaragollāva⁵ have this letter with its lower vertical curved to the right and the head-mark fairly long (Bi, ii, iii). In Mādagama inscription⁶ there is no head-mark (Biv).

The round da with mouth open to the right occurring in this period shows a downward turn on the base and the head-mark rather thick (Ci-iii).

There occurs a variant of this letter in the inscriptions of Mādagama,⁷ Anurādhapura museum,⁸ Kuccavēli⁹ in which the curvature of

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1. UCR., Vol.VII, No.I, Nicholas' chart.
 2. EZ., Vol.IV, pl. 13.
 3. UCR., Vol.XVI, p.137.
 4. UCR., Vol.XIX, p.967.
 5. UCR., Vol.XIX, p.103.
 6. EZ., Vol.IV?, pl.14, ii, iii.
 7. Ibid.
 8. EZ., Vol.IV, pl.14, iv.
 9. EZ., Vol.III, pl.12.

the body of the letter is quite small and its lower end is drawn downwards, usually slanting slightly backwards. The head-mark is omitted. (Di-ii).

The new developments of the letter are shown in the inscriptions of Tissamahārāma mānik vehera,¹ Dakkhina thūpa,² Uṭṭimaḍu³ and Timbirivāva.⁴ This new form extends its end of the main curve downwards. (Diii,Ei,ii). The tiny circle head-mark appears in the florid style of this letter. (Eiii).

The most advanced form of this letter, seen in the inscription at Timbirivāva,⁵ has the lower extension curved to the right. (Eiv). This can be regarded as an independent indigenous type developed by local scribes from Brāhmī script.

DHA (plate 39)

A more advanced form of this letter, which has an oblong loop shape with its upper end pointed and a notch at the middle of the base, is used in the Kuccavēli inscription.⁶ (Ai). It has a close resemblance to the corresponding forms of the early Grantha alphabet in South India.⁷ (W).

NA (plate 40)

Various specimens of dental na can be seen in the seventh century. Most of them are older forms which we came across in the previous centuries. (A,B,C).

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1. AIC., pl. 67.
 2. EZ., Vol.V, pl.3.
 3. ASC., I. 566.
 4. UCR., Vol.XIX, No.2, p.96.
 5. UCR., Vol.XIX, p.96.
 6. EZ., Vol.III, pl. 12.
 7. TAS., Vol.I, pl. 220.

Some forms of this letter have the head-mark slanting upwards, whilst the ends of the base stroke are bent downwards. (Aii). Sometimes we can see an angular base. (Aiii).

The inscriptions of Burrow's Pavilion,¹ Timbiriväva,² Mihintalē³ show another version of this character which has the vertical and horizontals drawn with one stroke like a Roman capital Z. (Bi-iii)

In another form of the angular style, the vertical and the lower horizontal are written with one stroke. In this style the vertical has tended to be slightly curved. The head-mark is fairly long. The form of na with two curved strokes linked together forming a close loop at the left, can be seen in the inscription on a step in the Anurādhapura museum⁴ and the inscription of Kuccaveli.⁵ (Di,ii)

The most evolved form of this character in the seventh century, in the inscription at Mādagama,⁶ has a beaked loop on the left with the hook at the right. The head-mark has become an initial sloping curve. (Diii). This is very similar to the present form.

From the evolution of the character na it is evident that it has been influenced by the Pallava Grantha script.⁷ (W,X,Y,Z)

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1. EZ., Vol.IV, pl. 13.
 2. UCR., Vol.XIX, No.2, p.96.
 3. AIC., pl.114.
 4. EZ., Vol.IV, pl.14, iv.
 5. EZ., Vol.III, pl.12.
 6. EZ., Vol.IV, pl.14, ii,iii.
 7. TAS., Vol.I, p.220; EI., Vol.VIII, pl.I.

PA (plate 41)

An advanced form of pa shows the curved stroke becoming a half circle and the head-mark transformed into a hook. (B,C)

The archaic form of it also can be seen in this period. (Ai-iv)

The most evolved form of this letter is represented by a cursive stroke making a wide curve which opens upwards with two hooks at its two ends. (Di-iii).

This exact type does not appear in any contemporary records in India, though forms somewhat similar to it occur in the Pallava Grantha script. (W,X,Y,Z)

This may be considered an independent formation of the Sinhalese scribes.

PHA

This letter is not found in the seventh century.

BA (plate 42)

This letter as occurring in the Brāhmī records has the shape of a square that does not lend itself to fundamentally variant forms until the eighth century, except the triangular cursive form with three notches, which we have seen in the sixth century inscription at Kandakāḍu.¹

The advanced form of this letter, which took the shape of a fishing hook, can be seen in the Mādagama inscription.² (Ci)

1. EZ., Vol.V, pl. 5.

2. EZ., Vol.IV, pl. 14, ii,iii.

BHA (plate 42)

A form of the aspirated bha rather akin to its modern shape can be found in the inscription at Kuccaveli¹ of this period.

It may be presumed that this has come to Ceylon as a result of the Pallava influence.² (W)

MA (plate 43)

There are several varieties of this letter in the seventh century, which appear continuously from the first to the sixth centuries.³ But in this period the form of ma are more cursive than before. (A-D)

This letter generally resembles the type found in the Girnar inscriptions of Asoka.⁴ But a few of them have a triangular base (Aii, Ci,ii). At this stage of development both portions of the letter assume cursiveness.

The use of the rounded top form of ma is an important development which decided the future shape of this letter. (D)

YA (plate 43)

In the Dakkhina thūpa inscription⁵ this letter exhibits a thick head mark and a prolonger vertical. The left half of the base is more curved than the right one which is elongated upwards. (Ai). This form has been further developed by reducing the height of the vertical and making the two halves of the base equal. (Aii). Such forms were seen

1. EZ., Vol.III, pl. 12.

2. PA., Vol.I, pl. I.

3. UCR., Vol.VII, No.I, Nicholas' chart.

4. Indian Archaeology, A Review, 1956-57, PL.LXXXIX.

5. EZ., Vol.V, pl.3.

profusely in the sixth century.¹

In the Kuccavēli inscription² we find a form without head-mark ~~as~~ in the sixth century Nilagama inscription. (Aiii). It is similar to the modern form.

The other version of this letter, (resembling the 'yaṃsa')³ which has two curved strokes meeting at a point without making a loop, can be seen in the inscriptions at Mādagama⁴ and on a step in the Anuradhapura museum⁵ of this period. (Dii,iii).

A form of this shape which has a loop at the bottom of the left vertical line is found in the inscription at Veherakema.⁶ (Di). It is very similar to the form in the sixth century inscription at Nāgirikanda.⁷

There are many cursive varieties in the evolution of this letter which have round or flat bottoms, a hook at the left or a bend at the right vertical. (B,C). Some forms of this type are similar to the forms of pa. (Bi-iv). These forms can be regarded as variant ways in which the 'yaṃsa' shape of ya was written by Sinhalese scribes. We do not find them after the seventh century.

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1. See pl. 18, D,D.
 2. EZ., Vol.III, pl. 12.
 3. See below, p. 87.
 4. EZ., Vol.IV, pl. 14, ii,iii.
 5. EZ., Vol.IV, pl. 14, iv.
 6. EZ., Vol.IV, pl. 14, i.
 7. See pl. 18, Ei.

RA (plate 44)

Although forms similar to the original type of ra are seen used profusely in the seventh century, (A,B), an advanced form not exhibited earlier is found in the inscriptions at Mādagama¹ and on a step in Anurādhapura museum² (C).

The form differs from the original by the vertical turning upwards. It develops into another vertical almost parallel to the first one without meeting at the top. A similar development is seen in the Grantha character³ (W,X,Y).

LA (plate 45)

There are many forms of this letter in this period similar to the previous forms (A,B).

In the inscriptions at Mādagama⁴ and on the step at the Anurādhapura museum,⁵ the more developed form of this letter shows further elongation of the right arm with its curve circling around to the left, (Ci,ii).

In the evolution of the character la it is evident that it has been influenced by the Pallava Grantha script⁶ (W,X,Y).

VA (plate 46)

Some seventh century forms of va retain a short vertical which is reminiscent of an archaic characteristic (Ai-iii). Other forms lack

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1. EZ., Vol.IV, pl.14, ii,iii.
 2. EZ., Vol.IV, pl.14, iv.
 3. TAS., Vol.I, p.220.
 4. EZ., Vol.IV, pl.14, ii,iii.
 5. EZ., Vol.IV, pl.14, iv.
 6. DIP., pl.xviiib.

this vertical, (Aiv). In another variety the circular portion of the letter takes an asymmetrical pot shape, with the horizontal line covering it like a lid (Bi). In another variant the top is not so narrow and the whole shape is tilted more to the left. (Bii). Later the circular element opens at the top on the left. (Biii,iv)

The opening thus formed is gradually widened. A short horizontal line is retained at the left end of the cursive stroke and the right extremity is stretched upwards. (Di).

The original shape of this letter seems to have undergone a considerable evolution. Some forms of the circular type have a small loop at the top instead of the short vertical stroke (also found in the previous century). (C). More advanced forms can be seen in the eighth century.

śA

No forms of this character can be seen in this century.

ṣA (plate 46)

The form of cerebral ṣa used in the Sinhalese script in this period is a modified version of the Pallava Grantha character. The Grantha form of this letter is composed of a curved stroke opening upwards and a diagonal stroke or small circle placed towards the right end inside the curve.¹ (W,X)

1. EI., Vol.XXIX, No.2, p.92.

In the Sinhalese script the diagonal stroke is shown as a continuation of the right end within the curved stroke. (Ai).

SA (plate 47)

The forms of this letter, which were used in the sixth century, continue to be used during this period. (A,B,Ci)

The most advanced form of dental sa which we find in the Timbirivāva¹ inscription of this period, is found with the upper extremity of its right limb developed into a hook. The upper portion of the left limb immediately below the head-mark is straightened and raised towards a horizontal position projecting slightly to the left. (Ciii) This projection is also found in the Andaragollāva inscription.² (Cii)

This can be regarded as an independent indigenous type developed by local scribes from the Brāhmī script. In the eighth century we can find some similar forms to this in the script of South India.³

HA (plate 48)

A shape of this letter very similar to the present form, which appears in the Mādagama inscription, has the left end of the cursive stroke evolved into a hook and the right limb elongated down to the base. (Civ). Other such forms of this type found in the inscriptions of this period, (Ci-iii) could be found in the sixth century inscriptions too. In the inscription at Mādagamoya,⁴ this letter has a tiny circle head-mark. (Biii)

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1. UCR., Vol.XIX, No.2, p.96.
 2. EZ., Vol.IV, pl. 13.
 3. TAS., Vol.I, p.223.
 4. ASC., I. 530.

Other cursive forms, angular forms and forms in the florid style were also used in the seventh century (A,B).

One form of the letter ha in the Hindagala inscription¹ differs from all previous forms. The right hand portion of the letter is reduced to a loop placed on and cutting through the straight horizontal line forming its base (Ai). It could be considered a freak.

A form of ha, with a hook at the base of its right limb, can also be seen in the inscription at Hindagala (Aii). The form of ha in the inscription of Dakkhinathūpa has its base line dented in, in resemblance to the early Pallava Grantha script (Aiii).

The evolution of the form of this letter resembles that of the Grantha form² (W,X).

IA (plate 49)

Although no advanced form of this character is seen till the close of this period, a slightly modified form of the original character where the head-mark is replaced by a vertical line curving towards the right as in (Bii) can be found in the Andaragollāva inscription.³ In some variant forms the head-mark is reduced (Ai,ii).

In the inscriptions at Burrow's pavilion and Hindagala this letter has an angular top with the head-mark and large semi-circular bottom. (ci,ii).

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1. UCR., Vol.I, No.2, p.96.
 2. SII., Vol.I, No.34, p.30, pl.X in Vol.III.
 3. UCR., Vol.XIX, No.2, p.96.

Another version of this character in which a lower stroke becomes enlarged and turns to the right is seen in the Veherakema inscription.¹ (Di). The vertical bears a tiny circle. It resembles the form that appears in the Kandakāḍu inscription in the sixth century² in that it has a loop.

MEDIAL VOWELS

Medial Ā (plate 50)

The medial ā in the Burrow's Pavilion inscription³ of this period is indicated by a short horizontal stroke attached to the top of the right stroke of consonant va (Avii).

In the inscription on a step at the Anurādhapura museum⁴ and the inscription at Kuccaveli⁵ the medial ā is represented by a slightly curved stroke at the upper right-hand corner of the consonant, the curved stroke facing downwards. (Bi,ii,iv). But in the Kuccavēli⁶ inscription, the medial sign for ā is normally represented by a vertical curved stroke opening to the left. It is attached to the top of the consonant. (Cv,vi,ix)

In the same inscription the medial stroke is shown independent of the main character to which it belongs (Diii,viii).

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1. EZ., Vol.IV, pl. 14, i.
 2. See pl. 22, Ai.
 3. EZ., Vol.IV, pl. 13.
 4. EZ., Vol.IV, pl. 14, iv.
 5. EZ., Vol.III, pl. 13.
 6. Ibid.

Medial Ä (plate 51)

In the inscription on a step in the Anurādhapura museum¹ the medial ä is indicated by a curved stroke open upwards placed at the top right-hand corner of the consonant. (Ai,ii). This is the earliest instance of the medial ä occurring in the Sinhalese inscriptions.

Medial I (plate 52)

Most of the symbols for medial i seen in the seventh century are similar to the symbols of medial i which we came across in the inscriptions of the sixth century.² (A)

In the more developed forms of this period, the symbol for medial i becomes a semi-circle, either attached to the top of the left limb (B) and sometimes to the right (C) or placed above the consonant according to the fancy of the scribes (D).

Medial Ī (plate 53)

In the Kuccaveli inscription,³ the sign for medial i takes the form of a semi-circular stroke with a loop at the right. (Ai). It is very similar to the present form.

Medial U (plate 54)

The medial u is generally indicated by a stroke added to the base of the consonant on the right. This can still be seen profusely in the seventh century (A).

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1. EZ., Vol.IV, pl. 14, iv.
 2. See pl. 33.
 3. EZ., Vol.III, pl. 12.




An advanced type of this symbol used in conjunction with letters ka, ga, ta, bha, ra, sa can be seen in the inscriptions of this period. It consists of a curved stroke opening upwards and attached to the lower right limb of the main letter. (C)

In the inscriptions at Burrow's Pavilion¹ and Kuccavēli² an advanced form of medial u consists of a downward stroke which is turned to the left. (Bv,vi,viii) When this sign is used with ra it is either written as a short horizontal stroke or a horizontal stroke with a right angular downward projection, written to the right of the letter (Bx). Both these forms can be regarded as the base from which the modern shape of this sign developed (Cx).

Medial Ū

The sign for medial long ū does not appear in the inscriptions of the seventh century.

Medial E (plate 55)

In the seventh century an advanced symbol for medial e was formed by a down-turned cursive stroke attached to the upper end of the consonant on the left. Its left end is curved downwards and inwards (C). This medial sign is evidently a borrowing from the Grantha alphabet,³ where we find  he,  me,  ce.

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1. EZ., Vol.IV, pl. 13.
 2. EZ., Vol.III, pl. 12.
 3. SII., Vol.I, No.30, p.30.

The older forms of the sign for medial e which are indicated by a straight stroke attached to the left from the upper end of the consonant (A,Bi,iii,iv) subsequently tend to be cursive and slant downwards (Bviii,ix)

Medial Ē

The long ē is not found during this period.

Medial O (plate 56)

In the seventh century, the medial o consists of two curved strokes which are similar to the medials for e and ā. They are placed on either side of the consonant. (Aii,iii).

In the Hindagala inscription¹ the medial o is still denoted by a horizontal stroke placed above the consonant. (Ai).

Medial Ō

The long medial ō sign is not found in the inscriptions of this period.

CONJUNCT CONSONANTS AND LIGATURES

In the Sinhalese inscriptions the three ligatures, the rakārāṃśa (ra combined with a preceding consonant), the repha (ra preceding a consonant), and the yaṃśa (ya combined with a preceding consonant) appear for the first time in the Kuccaveli inscription³ of the seventh century.

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1. UCR., Vol.XVI, pl.2.
 2. EZ., Vol.IV, pl. 14, i.
 3. EZ., Vol.III, pl. 12.

The rakārāṃśa is represented by a curved stroke sloping downwards. It is connected to the right base of the consonant. In the Kuccavēli inscription this symbol seems to have been written with a sweeping flourish as in the contemporary Pallava inscriptions.¹ (Aii-iv) In the Veherakema inscription of this period there occurs a form of kri where the rakārāṃśa is formed by projecting the vertical of ka downwards to form a curving ra (Ai).

The repha is indicated by a curved stroke placed above the main letter. The curved stroke opens towards the left (Bi). It is the same as the form used in the contemporary Pallava records.² The consonant following the repha is doubled, (Bii,iii).

The yaṃśa sign takes the form of a sweeping curve drawn downwards and attached to the bottom of the right limb of the consonant; the end of the curve is brought right up again (Ci-v).

One of the conjunct consonants in the Kuccavēli inscription³ is kṣa. In this form the vertical of the preceding ka has been reduced in length in order to accommodate the left limb of ṣa which is somewhat reduced, (Di).

The conjunct consonant tvā occurs in the same epigraph. The right limb of the preceding ta continues downwards to form the va with one stroke. No mutilation has taken place in either of these letters.

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1. SII., Vol.I, No.30, p.30.
 2. SII., Vol.I, No.30, pl. x in Vol.II.
 3. EZ., Vol.III, pl. 12.

The only difference in the va is that it has dropped the head-mark, (Dii).

In the double consonant ddha occurring in the same inscription, the da is mutilated in order to accommodate the upper portion of aspirated dha. The dha is hung to the base of da. (Diii).

Three other conjunct consonants occurring in the Kuccavēli inscription¹ are ndra, nma, and nvi. (Aiii, Div, v). The na is made smaller in size for the sake of convenience in forming the combination. The second members are attached to the lower end of the right cursive stroke of the preceding na.

The method of denoting conjunct consonants and ligatures in the Sinhalese script shows close resemblance to the Grantha form.²

1. EZ., Vol.III, pl. 12.

2. DIP., pl. xviii and pl. xv.

CHAPTER IV

THE PROCESS OF THE DEVELOPMENT OF BRĀHMĪ INTO SINHALESE SCRIPT

The normal shape of the Brāhmī characters was angular. But many characters had round forms, e.g. in some inscriptions at Mihintale. A cursive style of writing these letters was developed in the sixth century A.D. The most important conclusion of the last chapter is the fact that, on the one hand, some letters evolved and obsolesced, while on the other hand, there is clear evidence for the progressive introduction of new characters and shapes.


Primarily, the Brāhmī character changed from its original angular shape into the cursive style of the Sinhalese script. This change did not come about suddenly. It was a slow but steady process of change starting from the fourth century A.D. It could not be solely attributed to Pallava influence. There were other South Indian scripts which brought pressures and influences to bear on this evolutionary process. There was considerable acceleration of speed in this process of change during the seventh century A.D. It was during this period that the Pallava script especially worked its way in. Thus, it became a noteworthy influence on the Sinhalese script. In connexion with this development from Brāhmī to Sinhalese script the decisive factor is no doubt the need to use script not only for small rock inscriptions on caves etc. but for long lithic documents.


This requires the assistance of a scribe who drafts and writes out the document on ola. The stone cutter subsequently copies this example on the stone. One thus gets a 'lithic translation' of an ola document. The stone cutter copied not only the words but also the style of writing with the roundish letters and more cursive shapes.

Throughout the history of the Sinhalese script one can observe that it has changed according to the degree of cultural contact Ceylon had with India. Accordingly, one could, without much difficulty, find facts which prove that the Gupta and Nagarjunakonda scripts simultaneously enhanced the progress of the Brāhmī script of Ceylon in the fourth century. Many students of the evolution of the Sinhalese script have arrived at the conclusion that a 'Post-Brāhmī' period terminated at the end of the seventh century A.D.¹ Although this Post-Brāhmī period is said to have begun from about the second half of the first century A.D., and terminated at the end of the seventh century, the fourth century brought about a particularly significant change in the Sinhalese script due to local development and the effect on it of the South Indian script. However, the sixth century A.D. saw further distinctness of form in the Sinhalese letters, which started to become quite akin to their modern form. Therefore this chapter will be devoted to unearthing the various forces and specific influences which stimulated the evolutionary changes of the Sinhalese script up to the seventh century.

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1. P.E.E.Fernando - Palaeographical development of the Brāhmī script in Ceylon, UCR., Vol.No.4.
 2. A.Aryasingha - Sinhalese Palaeography, Ph.D. thesis, University of London, 1965.
 - A.H.Dani - Indian Palaeography, Oxford, 1963.


First, we consider changes of the fourth century. Due to the cultural contacts which existed between Ceylon and Nāgārjunakoṇḍa in the Krishna valley of South India in the third century A.D. one could presume that the Nāgārjunakoṇḍa script wielded a great influence on the evolution of the Sinhalese script. In adducing evidence to prove the above mentioned cultural tie and its effects, one finds mention of a monastery which had been donated to the Buddhist clergy of Tambapaṇṇi dīpa. This was named 'Sinhala vihāra', in a rock inscription of Nāgārjunakoṇḍa.¹


The letter a found in the Naigala vihara inscription of the fourth century A.D. ² differs from the earlier form which has an angular shape. In this inscription it exhibits a considerably advanced shape so far not found in this manner in any Indian script of this period.



The letter i found in the Tonigala rock inscription of Srīmeghavarṇa consists of three bent lines placed at regular intervals ();³ if these were brought closer, they would join to form a circle. This has not so far been found in any North Indian script. Nevertheless, a similar shape of the letter i is found in the Nāgārjunakoṇḍa script of the third century A.D.⁴ Scribes have developed a further cursive shape of the letter i as found in the Veheraḍḍamalē inscription, which has a rather unusual form, i.e., one spiral (kombuwa) placed on top of another spiral (kombuwa)⁵


Furthermore, the ka of the Nāgārjunakoṇḍa script,⁶ written in the

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1. UCHC., Vol.I, part i, p.17.
 2. UCR., Vol.VII, No.4, Nicholas' chart.
 3. UCR., Vol.VII, No.4, Nicholas' chart.
 4. SSI., pl. facing p.222.
 5. ASC., 477.
 6. EI., Vol.XX, pl.x.


following manner ¹ i.e. with the bottom line bent to the left, is frequently found in the inscriptions of Ceylon of this period.



Also the letter ga in the fourth century inscription at Ridīvihāra has, instead of a bar at the left hand side, a loop or knot ² as is found in the Nāgārjunakoṇḍa script.³



The oblong shape of the fourth century letter ca ⁴ is similar to the ca of the Nāgārjunakoṇḍa script.⁵ Such forms of this letter are found in the Ridīvihāra and Jētavanārāma inscriptions. Similarly an advanced form of this letter na as found in the Nāgārjunakoṇḍa script⁶ ⁷, is seen in the Pillar inscriptions of Jētavanārāma⁷ and Ruvanvalisāya.⁸ In this new form the top horizontal stroke which was used in early forms seems to have been replaced by two strokes with a curvature. The bottom portion of the letter becomes a rightward curve with a loop on the left.

Among the many changes of the fourth century it is interesting to observe the letter da, the lower stroke of which takes a deep low shape by bending either right or leftward with a horizontal stroke at the top ⁹. These forms are similar to those found in the Nāgārjunakoṇḍa inscriptions.⁹


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1. UCR., Vol.VII, No.4, Nicholas' chart.
 2. UCR., Vol.VII, No.4, Nicholas' chart.
 3. EI., Vol.XX, pl. facing p.25.
 4. UCR., Vol.VII, No.4, Nicholas' chart.
 5. EI., Vol.XX, pl. facing p.25.
 6. SSI., pl. facing p.222.
 7. EZ., Vol.IV, pl.27.
 8. EZ., Vol.III, pl.8.
 9. SSI., pl. facing p.222.

The well developed letter ta, found in the Nāgalavihāra, Riṭigala and Jētavanārāma inscriptions ,¹ could be the result of influence of the Nāgārjunakoṇḍa script.² The florid script of the Jētavanārāma inscription is akin to the floridity and style of the letters of contemporary Nāgārjunakoṇḍa which was a centre of Buddhist culture.


The letters ya and ra are the same as the , , found in the Pillar inscription of Samudragupta at Allahabad.³ The shape of the letter ya found in the inscriptions at Habarana, Jētavanārāma and Ruvanvālisāya and that of the letter ra found at Ridīvihāra, Veheraḍḍamale and Vevalatānna are similarly florid and cursive.


Similarly there are letters which have undergone changes due to the introduction of new shapes and forms by local scribes. These could be classed as original innovations. Examples are ta⁴ , ḍha⁵ , in this particular period.


Fifth century


During the fifth century A.D., subsequent to the primary influence brought to bear on the Sinhalese script by the Ikṣvāku style, there appeared the subsidiary influence and pressure of the Pallava Grantha script. During this century, the horizontal line on the middle of the letter ka was mostly bent .⁶ This marks the beginning of the Pallava influence on the Sinhalese script. In the Dharmarājaratha inscriptions of Māmallapuram in South India we came across similar forms of ka.⁷

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1. UCR., Vol.VII, Nicholas' chart.
 2. EI., Vol.XXI, pl. facing p.62.
 3. CII., Vol.III, pl.I.
 4. UCR., Vol.VII, Nicholas' chart.
 5. Ibid.
 6. Ibid.
 7. SII., Vol.II, part iii, pl.x.


The bottom line of the triangular based letter ma has an inward bend ¹, and this form is very often found in the inscriptions of this century. Similarly shaped letters are found in the inscriptions of Dharmarājaratha of Māmallapuram.²


In its further development the forms of ya also appear to show the Pallava influence. This letter, with the upper end of the left limb bent inward and two horizontal strokes drawn respectively, on the middle vertical and on the right limb, which is also bent inward, ³ is found in the Rock inscription of Sangamuvihāra and in the inscription at Ridīvihāra Sārasumgala. This is similar to the shape of this letter used in the contemporary Pallava Grantha script.⁴



There is an advanced form of the letter ba with the left side bending inward ⁵, which can be seen in the slab inscriptions of Anurādhapura. This is similar to the form of this letter found in the Vākāṭaka inscriptions.⁶

From among the fifth-century A.D. Sinhalese letters, we could safely point to the form of the letter bha as very similar to the form of the same letter found in the inscriptions of the Īkṣvākus⁷ ⁸. The letter ba which was so frequently used in Ceylon, had an advanced form during

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1. UCR., Vol.VII, Nicholas' chart.
 2. IA., Vol.VI, pl. facing p.142.
 3. UCR., Vol.VII, Nicholas' chart.
 4. SII., Vol.II, part iii, pl.x.
 5. UCR., Vol.VII, No.4, Nicholas' chart.
 6. CII., Vol.III, pp.245-7.
 7. DIP., pl.ix, 12.
 8. UCR., Vol.VII, No.4, Nicholas' chart.

this period, ¹, which is similar to the form of the letter in the Vākāṭaka inscriptions.²

A rather advanced and developed form of the letter ha ³, quite akin to the modern ha, is found in the Pānama vāva and Diyagama inscriptions.

The quite well developed form of the letter pa found in the inscription of Diyagama, Pānama, Labuāṭabāṇḍigala and Ridīvihāra Sārasumgala in the fifth century, ⁴, and also the advanced form of sa found in the inscriptions at Diyagama, Pānama, and Ridīvihāra Sārasumgala in the same period, ⁵, probably evolved independently of extraneous influences.

While the Brāhmī script of Ceylon had been changing in shape and form primarily consequent to influence and cultural intrusions of South India, during the fourth and fifth centuries A.D., the scribes of Ceylon had gradually added a floridity of shape and form of their own into their styles of writing.

Sixth century

In the sixth century the form of the letter a⁶ of the Tāmgoda and Nāgirikanda inscriptions, the form of ca⁷ of the Ridivihāra inscription and

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1. Ibid.
 2. CII., Vol.III, pp.245-7.
 3. UCR., Vol.VII, No.4, Nicholas' chart.
 4. Ibid.
 5. UCR., Vol.VII, No.4, Nicholas' chart.
 6. See pl.1, Ci,ii (a).
 7. See pl.7, Diii (ca).

the forms of ṭha¹ and of ka² of the Kandakāḍu inscription could be the direct result of the Pallava influence on the Sinhalese script. The form of the letter i³ found in the Nilagama inscription has a great similarity to the forms of the same letter in the Kadamba and Vākāṭaka inscriptions.

But the letter e⁴ of the Kuḍāratmalē inscription, pa⁵ of the Koṇḍavaṭavana vāva inscription and sa⁶ of the Nāgirikanda and Mādagama inscriptions exhibit an independent evolutionary process. Contrary to the supposition by Dani that this may be due to a foreign influence,⁷ it is here presumed that such changes of Sinhalese script in the sixth century were entirely independent. Not only do these changes mark an important stage of the evolution of Sinhalese script but they also involve local characteristics.

The early Pallava forms of letters kept influencing systematically and actively the Sinhalese script from the fifth century A.D. This brought about quite a few alterations in the shapes of letters especially during the sixth century A.D. The letters of this period took a more cursive shape, perhaps due to the influence from the style of ola writing. The changes brought upon the Brāhmī script by the absorption of the cursive style accompanied by twists and curvatures and the addition of altogether new letters are remarkable. Thus the Brāhmī script which is the

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1. See pl.9, Ai (ṭha).
 2. See pl.5, Ci (ka).
 3. See pl.2, Ai (i).
 4. See pl.4, Ci.
 5. See pl.15, Ciii.
 6. See pl.21, Diii, iv.
 7. DIP., p.223.

foundation or source of the Sinhalese script had gone through a process of mutation by the end of the seventh century, and a considerable number of the letters of the Sinhalese script had become written in the aforementioned cursive style with florid and ornate patterns so characteristic of this period.

The Veherakema inscription in particular adopted the florid cursive style similar to the Nilagama inscription of the sixth century A.D. Creative originality is apparent in the art of script writing by the scribes of this period, and conjunct consonants and long medial vowels too were in use by then.

The scribes who displayed their skill when inscribing on rocks, pillars and other surfaces which were hard, were prone to give their creative originality scope by exhibiting styles and shapes which they had developed by their own talents. It is clear that the Sinhalese letters were affected by certain indigenous influences which would have played an important role hand in hand with the foreign, extraneous influences in this process of evolution.

If one observes letters of the sixth century A.D. a small circle could be seen placed at the top of some letters.¹ This gives in some inscriptions a rather ornate floridity of appearance to the letters and is very well exhibited in the letters of the Kandakāḍu rock inscription² and in the seventh century inscriptions of Veherakema,³ Mādagama⁴ and

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1. See pl.6, Civ, 8 Div, II Ei, 17 Di, 22 Diii, 25 Di 26 Aiv, 27 Bii, 29 Ai, 31 Ai.
 2. See pl.130.
 3. See pl.132.
 4. See pl.133.

Uṭṭimaḍu.¹ In his comparative study of the shape of letters of the Kandakāḍu and Veherakema inscriptions, Paranavitana has come to the conclusion that the hook which appears on some letters in some inscriptions of the fourth and fifth centuries could have developed into a circle.² He shows that the letters of the Kandakāḍu inscription are remarkable only for this particular feature. "If we ignore the 'button' at the head it will not be difficult to find parallels to the forms of individual letters in our inscriptions in other records of the period. The denting in some of the base lines is noticeable in the script of the Nilagama record of Dalamugalan; among published epigraphs, the Veharakema and Kuḍāratmale inscriptions will furnish similar forms of individual letters".³

The man who discovered the Kandakāḍu rock inscription was former Director of Archaeology Mr. Bell. He realised that it had been inscribed in very unusual letters. "It is inscribed in a form of writing so far, it is believed, unrecorded for Ceylon. The script, which is of the 'button at the top' type, resembles in this respect certain Indian grants. It belongs to the period fifth to seventh century A.D. but differs from the untidy tantalising character of that 'dark age' in two distinct features, viz, (a) the majority of the 'akṣaras' are indented, whilst (b) nearly all have a small open circular top, giving the straight vertical ra the semblance of the knob-headed 'hat pin' affected by European ladies, the ka that of a dagger with cross haft-guard curled slightly downwards, the

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1. See pl.133.
 2. EZ., Vol.V, p.76.
 3. EZ., Vol.V, p.76.

va a fat pear-like form and the ma somewhat the look of an 'English loaf'. Some consonants (e.g. tt) are united and are one above the other".¹

It is obvious that the evolution of the head of the Brāhmī letters was a gradual process | , } , T , ? . The evolution of the Brāhmī letters of various periods has also entailed the development of the heads of certain letters. Thus, the hook placed on the fourth ra above could have further developed into a circular shape, according to Parānavitana. But this cannot be stated with certainty, because it does not seem a common feature of the letters of this period. It seems an isolated example.

Dani states that the stylistic difference which could be seen in the Kandakāḍu inscription shows a similarity to the Bannahalli plates of the Kadamba ruler Krishnavarman II. "The writer in this inscription prefers to add small circles at the beginning or end of the strokes. This tendency is known only from the Bannahalli plates of the Kadamba ruler Krishnavarman II, which have already been dated in the mid-sixth century A.D.". ²

However when we compare the dates of the two inscriptions, Dani's argument loses its forces. The Kandakāḍu inscription, which Dani dates back to the seventh century, may be older than the Bannahalli plates. However, the ornate strokes on the head of the letters of some earlier Indian inscriptions afford good material to be compared with the letters of the Kandakāḍu inscription.

1. CA., Vol.III, p.215.

2. DIP., p.224.

The Sanskrit inscription on the copper plate of the Pratihāra King Dadda IV¹ has some significance in this connexion. We see solid circles on the head of the following letters: viz.

ॐ (sa) ॐ (ta) ॐ (ra) ॐ (va) ॐ (na) ॐ (ya)

The letters of some Indian copperplate inscriptions, especially in the northern Deccan, show hollow or solid square head-marks. However, these cannot be equated to letters with 'hollow circle head-marks' found in some inscriptions in Ceylon. To deduce that these Indian letters bearing square head-marks induced the Ceylonese scribes to adopt circular head-marks is unconvincing. Further evidence to substantiate this theory is not available. Nevertheless, Brāhmī letters with hollow circular head-marks, are found in Ceylon.

If these features are to be attributed to Indian influence, it would be preferable to call attention to the inscriptions of Śarabhapura² and the Vākāṭaka inscriptions³ of Central India of the fifth and sixth centuries. These inscriptions have letters with hollow square head-marks.

In the Arāṅ copper-plate inscription of the Raja mahā Jayarāja⁴ and the Rajpur copper-plate inscription of Rājamaha mahā Sudevarāja,⁵ we see hollow square head-marks on the letters



Svasti Śarabhapurādvi .

Similar features can be seen in the Vākāṭaka inscriptions as well.

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1. EI., Vol.V, pl. facing p.41.
 2. EI., Vol.XXXIV, pl. facing p.30, CII., Vol.III, pl.XXVI, XXVII.
 3. CII., Vol.V, pl.III-VII, CII., Vol.III, pl.XXXV.
 4. CII., Vol.III, pl.xxvi.
 5. CII., Vol.III, pl.xxvii.

The following letters from the inscriptions of Pravarasena II illustrate this,¹

Dr̥ṣṭam Siddham // Agniṣṭom



On the letters of the Kandakāḍu inscription we see hollow circular head-marks.² It may be argued that the Sinhalese scribes who were influenced by those scripts adopted them in the circular form to suit the shape of the Sinhalese letters.

This style of hollow circle head-marks was adopted during the seventh century in the inscriptions of Mādagam oya,³ Uṭṭimaḍu⁴ and Veherakema.⁵

The letters of the Nilagama inscription⁶ which strike us by the use of the circular symbol for the medial i, are different in shape from the other inscriptions of the sixth century because they are more rounded. The letters ca, da, pa, ba, la, va, ha, are characteristic of this circular florid style with bottom bend. The Nilagama inscription exhibits the originality and creative talents of the native scribes, though there is South Indian influence as well. In the Ruvanvālisāya inscription of Buddhādāsa (340-368 A.D.)⁷ we find letters similar to the ornate shapes, having lines with internal twists, used in the Nilagama inscription. Comparing the forms of the letters in the Ruvanvālisāya inscription, Chhabra

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1. CII., Vol.III, pl.xxxvi.
 2. See pl. 130.
 3. See pl. 133.
 4. See pl. 133.
 5. See pl. 132.
 6. See pl. 133.
 7. EZ., Vol.III, pl.8.

says that Pallava Grantha script had influenced these writings extensively.¹ Dani attributes this to the type of letters used in the Kadamban inscriptions, as the similarity of the two types is beyond doubt.² Nevertheless he admits that the script of the Nilagama inscription has been adapted to local conditions.³

On the basis of a hypothesis that the Sinhalese script evolved as a result of the influence of Indian scripts, Dani is rather reluctant to admit local contributions. He attributes the special features which can be seen in the Sinhalese script of the fourth century A.D., to the influence of the *Ikṣvāku* script. He also admits, however, the existence of many Sinhalese letters different from the *Ikṣvāku* letters, in the Sinhalese script.⁴

Although the Sinhalese script no doubt reflected various changes of the different periods of history, which suggests the possibility of drawing analogies between the Sinhalese script and the Indian scripts, is no real basis for the assertion that the changes that the Sinhalese script has undergone were the direct result of Indian influence on it. To draw such a conclusion without comparing and contrasting the social, cultural and economic relations between Ceylon and the various provinces of India at that particular period, would be quite misleading.

The most conspicuous general characteristic of the Sinhalese script of this evolutionary period is in my view the original artistry of the scribes

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1. Chhabra, Expansion of Indo-Aryan Culture, p.12.
 2. DIP., p.222.
 3. DIP., p.223.
 4. DIP., p.221.

and script sculptors of this period, so well expressed in the inherited indigenous techniques with which the Sinhalese moulded all extraneous social, cultural, economic and religious influences to suit their national needs. No foreign influences have ever been able to alter the characteristic florid and ornate circular shape of the Sinhalese letter[#] which was the innovation of the native Sinhalese scribes.

Despite the fact that the Sinhalese letters were strongly influenced by early Pallava script and the scripts related to Pallava script such as the Vākāṭaka and Kadamba scripts in the evolutionary period which led to their present shapes, it is obvious that they also show a marked distinctiveness from the forms which appeared in the Indian inscriptions. This can be seen in letters such as dha¹, tha² in the sixth and seventh centuries.

The semi-circular shape of the letter da and the notch at its base when combined are similar to the familiar shape of some South Indian scripts. These South Indian influences may also have inspired the Sinhalese scribes to produce these rather well formed letters, e.g. the above mentioned da. But we come across completely developed shapes of several letters in Sinhalese script of this period.

The letter da reached its climax of development during the seventh century A.D. Hitherto this letter had been written in varying shapes

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1. See pl. 10a and 36b.
 2. See pl. 9b and 36a.


probably reflecting the multitude of Indian influences of different varieties on the Sinhalese script, but in the seventh century its shape became stable.

During this process of evolution, some vowels and consonants adopted a uniformity of appearance. The similarity of various letters of the Sinhalese script can be seen quite clearly in the sixth century A.D. This began to change by the seventh century when there appears to have developed an individuality of shape. When examining the development of the letters ḍa and ḍha;¹ bha and ha;² ṇa and na;³ ya and pa;⁴ etc., it becomes clear that the letters of each pair are quite similar. By the eighth century A.D., however, these letters each developed its own distinct and clear cut individuality of shape owing to local flexibility and readiness to accept a modern trend.

There is evidence for more developed shapes of the letter sa during the sixth century A.D., which tend to become quite similar to the modern shape in the seventh century A.D.⁵ However it is not possible to trace such developed shapes of this letter in contemporary Indian inscriptions, though similar shapes can occasionally be seen in some Pallava Grantha scripts which belong to a later period. Hence it may be concluded that the sa developed independently.

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1. See plates 34Bii and 37Ai.
 2. See plates 42Ai and 48Ci.
 3. See plates 37Biii and 40Cii.
 4. See plates 41B and 43B.
 5. See pl.47A.

Despite the Nāgārjunakoṇḍa influence, the floridity of forms of the letter ha¹ is also rather similar to the development of this letter in the early Pallava scripts. This similarity leads to the general opinion that this letter has developed under the influence of Pallava cultural forces.

The capricious adoption of old shapes and forms (of course this applied only to certain letters) was also a habit of the scribes of the time, e.g. the adoption of the most ancient Aśokan Brāhmī character for initial i, viz: . This character was used in the Hindagala inscription of the seventh century A.D.² This archaic form of the initial i was at one time used in the scripts of the pre-Christian era although it is rare even by the third century A.D.³

Seventh century

By the seventh century A.D. the Brāhmī letters in Ceylon had undergone vast changes of shape. Those letters which had hitherto undergone some South Indian influence appear to have changed rapidly during the sixth and seventh centuries as a result of the great influence of the Pallava grantha scripts. This difference of shape was quite visible during the eighth century. During such transitional periods it is natural that many varieties of shapes and forms should have appeared. One must take notice of the manner in which the letter forms of foreign origin

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1. See plates 22A and 48A.
 2. See pl.29Ai.
 3. Sinhalese Palaeography, p.104.

became integrated with the indigenous shapes and forms.

The circular or square shapes with a notch at the bottom could be due to the influence of the Indian florid style on the Sinhalese script. We can also see that the cross-strokes at the bottom were for some time turned upward to take the angular shape in the letters na, na.¹ Although these shapes did become obsolete over the years some letters acquired permanent shapes at this time as has been shown earlier, e.g. the letter da. We can also observe how the letters o, kha and ba had similar shapes such as 2 , 2 , 2 , during a certain period of evolution. With the gradual progress to modern shape, while retaining the indigenous traditional base they later developed certain differences.

The florid style of the Sinhalese script of the Kandakāḍu, Uṭṭimaḍu and Mādagamoya inscriptions was not destined to be accepted as a standard style. Such a temporary or transcient style came into being due to extraneous influences on the Sinhalese script.

One could scarcely find any instances where foreign forces and pressures had completely obliterated the indigenous tradition and its manifestation through the creative originality of the native scribes. Irrespective of the overbearing Pallava influence, which is so clearly seen, for instance, in the Kuccaveli inscription,² the originality of the style of the Sinhala scribes is also quite striking.

1. See plates 37B and 40Aii,iii.

2. See pl. 131.

CHAPTER V

THE EVOLUTION OF THE SINHALESE SCRIPT IN THE EIGHTH CENTURY

This century could be considered an outstanding one with reference to the evolution of the Sinhalese script. There seems to have been a qualitative change in the development of the script, especially in its transformation into its modern shape and its readiness to absorb new letters. This period, according to the opinion of scholars and historians of literature, is also a landmark in the evolutionary process of Sinhalese literature. As we have stated in the fourth chapter, the commencement of the formation of the Sinhalese characters during the fourth century had gathered momentum by the sixth and seventh centuries and reached its climax during the eighth century.

Conjunct consonants and ligatures were in frequent use during the eighth century, e.g. in the Sigiri graffiti. The aspirate letters and the śa and sa are new additions which helped to enrich the Sinhalese script.

The yaṃśa, repha, rakāraṃśa and half nasal too were in frequent use during this period. This century shows a closer proximity to the modern form and shape of the Sinhalese characters than the shapes and forms of the

sixth and seventh centuries. Therefore it is not absurd to say that these changes seem to be sudden rather than gradual, though this view is, in my opinion, not correct. One of the prime reasons for this change could be the interest shown by the Sinhalese scholars of this period in the Sanskrit language and literature. This may have been enhanced by the influence of Mahayanistic philosophy on these scholars of this period. To substantiate this one could cite the presence of Mahayanistic views and doctrines in a number of inscriptions¹ of this period.

The Indikaṭusāya,² Tiriyāy³ and Kuccavēli⁴ inscriptions are in Sanskrit. When Sanskrit was written in the Sinhalese script it is obvious that there was a necessity to introduce many letters which were not in common use, and thus, hitherto absent in the Sinhalese popular script of the period. In order to fulfil this necessity the Sinhalese scribes of this period resorted to direct borrowing from the Pallava Grantha script.

The eighth century also shows a complete change in the pattern of the Sinhalese language.

The forms and shapes of the eighth century Sinhalese characters are the forerunners of the modern shapes of the Sinhalese letters. As mentioned earlier, the foundations could be presumed to have been laid during the sixth and seventh centuries. However, the eighth could be

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1. Nandasena Mudiyanse, Mahayana Monuments in Ceylon, Colombo, 1967, p.85, ff.
 2. EZ., Vol.III, pl. 17-19.
 3. EZ., Vol.IV, pl. 16.
 4. EZ., Vol.III, pl. 12.

considered the most significant stage in this development.

Many of the examples given for this century are from the Sīgiri Graffiti, and here I follow the chronology and reading of the Graffiti as done by Paranavitana.

VOWELS

A (plate 58)

The form of a used in different records of the eighth century A.D. remains substantially the same, but in comparison with the advanced forms of this letter which appeared in the seventh century, its eighth century form is still more akin to the modern form.

A specimen of this letter found in the inscription at Gāraṇḍigala¹ and some of the Graffiti at Sīgiri² has one vertical stroke and its left limb is a single curving stroke. This type of a has evolved from the later Brāhmī forms such as could be seen in the inscriptions of the second century.³ (A)

The left limb of the letter constantly changes with various forms of the a in this period. In some forms of the a of the Graffiti at Sīgiri⁴ the left half consists of two strokes which are joined to form a sharp angle (Bi-iv). In the Rāssahela inscription⁵ and the Graffiti Nos. 15 and 321 at Sīgiri,⁶ a loop or knot has developed at this point most pronouncedly (Div, Bvi, vii).

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1. EZ., Vol.III, pl.16.
 2. SG., Vol.I, fig.i.
 3. Nicholas' chart. UCR., Vol.VII, No.I.
 4. SG., Vol.II, Nos.134, 143, 355, 477.
 5. EZ., Vol.IV, pl.18.
 6. SG., Vol.II, Nos.15, 321.

The hook is a characteristic feature usually appearing at the upper extremities of many letters during this period.


However it is mainly the vertical stroke that gives rise to many variants of this letter during the course of its development, as in the development of the vertical stroke of the ka and ra. The right half of a starts to form a duplication of the vertical line by turning upward (usually inwards) at its tail and occasionally continuing to the top. (C,D). In the Graffiti Nos. 29 and 118 at Sīgiri¹ and in one in the Rāssahela inscriptions² the bottom of the right half is open, so that there are parallel vertical strokes hanging down below a slanting line. (Dv-vii). This apparently is a reminiscence of the Grantha influence.³ (pl.129).

One form of this character exhibited in the Rāssahela inscription (Div) is very similar to the form of the Anamalai inscription of Parantaka.⁴ (pl.129)

Ā (plate 58)

The earliest and only example of the initial long ā in the brāhmī script of Ceylon appears in the first century Akurugolla inscription⁵ at Tissamaharāma. In this record the medial ā indicated by a short horizontal stroke is attached to the vertical line on the right, opposite

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1. SG., Nos. 19, 28.
 2. EZ., Vol.IV, pl. 18.
 3. TAS., p.223; BIP., pl.vii.
 4. EI., Vol.VIII, p.320.
 5. JRASCB., Vol.XXXVI, p.64.

the meeting point of the left-arms.  . After this, the initial long ā occurs for the first time in the Graffiti at Sigiri in the eighth century.

The long initial ā of the eighth century was made by adding the curved stroke which forms the medial sign for ā, on the right hand side of the main symbol. This can be seen in the Sīgiri Graffiti.¹

In the ā found in No.233 of the Graffiti at Sīgiri, the medial sign is attached to the lower half of the vertical stroke, which is a rare occurrence. (Ai).

There are many medial signs of the long ā similar to the Sinhalese sign in contemporary South Indian inscriptions.² Thus it could be deduced that the Sinhalese scribes appear to have borrowed the current South Indian medial forms to make a long initial ā.

Ä (plate 59)

The earliest form of the initial ä occurs in the Graffiti at Sīgiri³ of the eighth century A.D. In these records, it is formed by a small slightly curved stroke, usually opening itself towards the right, placed at the top of the right hand side corner of the initial a. (A)

In another version it is formed by a small stroke curving towards the left, at the top of the right vertical stroke. (B). This is similar to the initial ā. But as this form occurs in the phrase 'varajak äta', it must be taken as ä, and not ā.

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1. SG., Nos. 333, 75.
 2. DIP., pl. xviii.
 3. SG., Nos. 333, 75.

In the Virandagoda inscription¹ can be seen a form of this letter close to its modern form. (C).

This can be regarded as an indigenous development created by local scribes.

Ä (plate 59)

The long initial ä first appears in the Sinhalese script of the earliest graffiti at Sīgiri.² It rarely occurs in the eighth century. The long initial ä is indicated by the repetition of the mark of the short ä, i.e. another ä vowel sign placed at the right hand side of the letter. This is doubtless an original innovation of the Sinhalese scribes.

I (plate 59)

Variant forms of the initial i can be found in the eighth century. In the Gāraṇḍigala inscription,³ this character is represented by two vertically placed downturned arcs merging at their right end. (Ai).

Its ancestry can be traced to the fourth century exmples.⁴ A variant of this letter is formed by two zig-zag horizontal strokes, one placed below the other. (Aii).

In its cursive form a single serpentine, horizontal stroke elongates downwards slanting to the left. It then takes a curve-like shape lengthening itself upwards (Aii). This character could be considered as having been adopted out of Pallava Grantha script.⁵

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1. EZ., Vol.V, pl. 4.
 2. SG., Vol.II, Nos. 316, 49.
 3. EZ., Vol.III, pl. 16.
 4. UCR., Vol.VII, No.I, Nicholas' chart.
 5. See pl. 129.

In the Graffiti at Sīgiri¹ the more developed forms of the letter i are indicated by two spirals placed one on top of the other. (Bi). In some variations of this type the spirals are of different sizes and in some they are detached from each other. (Bii,iii)

In the most advanced form of this letter, these strokes are merged together whilst the lower one is reduced to a simple curve. (D)

The different forms of this letter in the eighth century are links in the chain of evolution which has given rise to the modern type.

I

No examples of this character can be seen in the inscriptions of this century.

U (plate 60)

There is hardly any noticeable difference between most of the forms of the initial u as represented in the eighth century and before.

(A,B,C)

In the form occurring in No.105 of Sīgiri Graffiti a tail has developed at the base. (Cii).

The form of this character in the Graffiti at Sīgiri² is somewhat rounder and fuller. All the quoted examples except one are from these Graffiti.

U

This letter is not attested in this century.

1. SG., No.115.

2. SG., Vol.II, No.105.

E (plate 61)

The variant forms we come across in the Sīgiri Graffiti indicate to us the gradual development of this letter. In addition to forms similar to the developed forms of the seventh century, there are also, ovular shapes of this letter, quite different from its older triangular shapes.

In the Rāssahela inscription¹ and Graffiti at Sīgiri,² this letter assumes an ovular shape with an inward dent on the left side (Ai). This form later opens just above the dent, where it developed a hook (C). In some variants the upper end of the stroke is curved inwards and it is similar to the modern form (D). We could not find similar advanced forms of this letter in the scripts of India.

E

We do not find a long initial e form in the inscriptions of this period.

O (plate 61)

The form of initial o found in the eighth century A.D. has a different shape from that of the initial o of previous centuries, but it is evident that they are developed from the form which appears in the Dakkhina thūpa inscription of the seventh century.³

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1. EZ., Vol.IV, pl.18.
 2. SG., No.11,13.
 3. See pl.42, Ai.

In the advanced form, the base of the lower curve has developed a shallow dent. Subsequently the end of the lower curve tends to be elongated further upwards. (A,B)

Gradually the dent becomes narrow and sharp, the upper curve gets slightly reduced and the end of the right limb may curve inwards and downwards. (C)

The initial o in the Sinhalese script does not show the same kind of development as the Pallava letter. It can be considered as an independent formation of the Sinhalese scribes.

o

We do not come across an initial o form in any inscription as yet.

CONSONANTS

KA (plate 62)

Many developed shapes of this letter appeared during this century. Similarly its oldest shapes too keep appearing during this period, especially in the Sīgiri Graffiti.¹ In order to understand the pattern of evolution of this letter, the many examples of this letter which appeared during this period are extremely helpful.

A common characteristic of the ka of this period seems to be the vertical and cross bar both curving at their ends. We find the cross bar and the vertical stroke displaying several variations: one could gauge the progress made by study of these variations.

1. SG., Vol.I, fig.6.

The top of the developed shapes of this letter is similar to a hook which protrudes to the left. The head-mark which was commonly used from about the first century A.D. gradually disappeared. In its place the vertical stroke took a curved turn to the left to form the hook-like shape, which became a distinctive feature of this letter.

The primitive shape of this letter with the vertical stroke and the horizontal bar curving at either end, a shape where the cross bar curves inwards on the left and stretches round to touch the vertical stroke again, and a particular shape of this letter where the lower end of the vertical stroke curves towards the left and comes up to touch the cross bar, are all found during this period. (A,B,C).

In one of its developed forms the curved vertical bar joins the cross bar at its left extremity thus enabling the entire letter to be written in one continuous stroke. (Ciii).

Shapes similar to the modern form often appear during this period, where the vertical stroke elongated upwards is connected by a short horizontal line to the curved cross bar. (Di-iv). A shape of this type found in the Ambasthala inscription¹ and in the Sīgiri Graffiti No.385² is an advanced form written in one continuous stroke. (Div,v)

A form of this letter quite similar to those of the Pallava Grantha inscriptions³ is found with parallel vertical lines joining at the top. (Ei,ii). A sword-like shape of this letter similar to its equivalent

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1. EZ., Vol.IV, pl. 14, v.
 2. SG., Vol.II, No.385.
 3. EI., Vol.VIII, p.320; BIP., pl.vii.

appearing in the Kuram inscriptions,¹ and also a shape where the curved vertical stroke and cross bar join together to make an oblong leftward slanting loop at the bottom (Eiv) are other special shapes which appear during this period.

This character could be reckoned to have been developed from its archaic shape by the Sinhalese scribes themselves, influenced by the Pallava inscriptions.

KHA (plate 62)

The letter appeared in the sixth century in the form of a fishing hook. In the eighth century it developed and its lower hook was extended upwards to the right, with a notch as found in the Tiriyāya inscription.² This is somewhat similar to the letters ḍa and o of this period. (Ai).

In another type, the curved left limb bearing a small circle at its end turns downwards to meet at a point with the curved stroke which forms the right limb. This forms a flat shape with the point often turning downward, as found in the Indikaṭṭasāya inscriptions.³ (B,C)

In order to make a distinction from the letters such as ḍa which were rather similar to this letter, we could see that scribes of the later centuries further developed this letter which had been derived from the Pallava inscriptions⁴ to its modern shape.

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1. EI., Vol.XVII, pl. facing 340.
 2. EZ., Vol.IV, pl. 16.
 3. EZ., Vol.III, pl. 17.
 4. TAS., p.223.

GA (plate 63)

There are quite a number of shapes of this letter with minute variations, all akin to its modern descendant. Long and round shapes of this letter with a high level of development are seen (A-D) together with some forms like the modern letter ha (E).

By the end of this century the Sinhalese scribes seem to have developed this letter to its final form. It could have been the result of the influence of the Pallava Grantha script on¹ the scribes of this period.

GHA (plate 63)

A developed form of this letter is seen in the Indikaṭṭusāya inscriptions.² It was the very same angular shape which had appeared centuries before, but written in a cursive style. This form of the letter gha was composed of two oblong curves which were placed in such a manner that the right arm of the left curve and the left arm of the right curve coincide. The left arm of the left curve turns towards the left forming a hook. The two curves are open at the top. (Ai) The archaic form of this letter always had the right arm unequal to the other arms, but later we observe all three arms maintaining equal positions. This is similar to the contemporary Pallava Grantha shapes³ of the same letter.

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1. Pallava Antiquities, pl. I.
 2. EZ., Vol.iii, pl. 17.
 3. TAS., p.223.

NA


There seems to be no letter to indicate this consonant during this period. The letter indicating this consonant is for the first time found in the tenth century A.D.

CA (plate 64)

The ca of this century was more cursive than most of the earlier forms and rather akin to its modern shape. Its left limb turns towards the left forming a hook and is somewhat similar in shape to the modern va (A,B).

This could be an adaptation from the early Pallava Grantha inscriptions¹ which was developed by the Sinhalese scribes.

CHA (plate 64)

We come across an advanced form of this letter for the first time during this period after the disappearance of the Brāhmī form.  .

The form that occurs in the Indikaṭusāya inscriptions² is somewhat similar to the modern cha. It has an inverted semi-circle for its right arm, and a left arm which turns upwards and outwards in the shape of a hook. (A). This appears to be an adoption from the Pallava Grantha scripts.³

JA (plate 64)

Many developed shapes of this letter quite akin to its modern form could be found in this period.

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1. See above, p.40 and pl. 7.
 2. EZ., Vol.III, pl. 18.
 3. EI., Vol.VIII, p.320.

The mid-horizontal bar on the right-facing semi-circular stroke as seen in previous centuries disappears, and the lower end of the semi-circular stroke sprouts upwards curving slightly to the right. This form is often seen in the Sīgiri Graffiti¹ and Indikaṭṭuṣaya inscriptions.² The left arm of the semi-circular stroke usually turns to the left to form a hook. This left hook was in frequent use. However some forms of this letter were written without the left hook. (A,B,C)

In the Tammannāgala inscription³ we find this letter forming a loop at the right hand end of the base. (Ev). This is similar to the shape of the same letter found in the seventh century Veherakema inscription⁴ and in the Pallava Grantha script.⁵

However, the shape without this loop, i.e. with a slightly curved stroke which sprouts upwards, leaning towards the right, from the right limb of a semi-circular base, was more frequently used during this period. This is very much akin to its modern shape. (D,E). Shapes of this letter where its upward protrusion is short are often somewhat similar to the modern pa. (Ci-iv).

JHA

No example of this letter has been found in the inscriptions of this period.

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1. SG., Vol.I, fig. 8.
 2. EZ., Vol.III, pl. 17.
 3. EZ., Vol.IV, pl. 14, vi.
 4. EZ., Vol.IV, pl. 14, i.
 5. TAS., p.223.

~NA

There is no form of this letter in the inscriptions of this century.

TA (plate 65)

A semi-circle open to the right with a short horizontal bar, sometimes slightly curved, at its top end was used in this period to indicate this letter (Bi-vi). In some inscriptions of this period there are similar shapes of this letter, but their opening is facing upwards (Bvii). Archaic forms without the bar also can be seen in this period (A).

Two semi-circular strokes joined together to form a shape very much like that of the contemporary ya, and later developing a hook at the top end of the left limb, is a new form found in this period. (C, D, E).

This could be the result of the originality that the local scribes exhibited in their effort to shape the letter ta, for this particular shape is not found in Indian scripts. This letter, which had been rather slow to evolve, until this period, retained the notched shape thereafter.

THA

The inscriptions of this period do not show the use of the aspirate tha.

DA (plate 66)

Forms similar to those which were found in the previous century were used in this century too (A).

One also frequently comes across forms of this letter with the right side stroke protruding upwards with a slight leftward slant at the end,

and also the upper end of the left stroke developing into a hook to bring about a completeness of shape (B).

DHA

We do not come across this letter in the eighth century inscriptions.

NA (plate 66)

Cursive shapes of this letter which were influenced by the Pallava Grantha scripts¹ were very often used by the scribes of this period. Three semi-circular strokes with their openings facing downwards and entwined together were very commonly used (B,C). There also appear during this period some forms of this letter where the three semi-circular curves are joined with two loops (D).

There could also be seen in the inscriptions of this period two semi-circular strokes joined together by a short horizontal bar or cursive stroke (A).

TA (plate 67)

The developed shapes of this letter, which appeared during the seventh century, entirely supersede the older forms during this century. The modern shape of this letter can be taken to have been finally established during this period (A,B). The loop acquires a pronounced shape while the vertical stroke curves leftward at the tip (C,D).

1. TAS., p.223; BIP., pl. viii.

This hook or curve seems to have been an independent innovation of the Sinhalese scribes.

THA (plate 67)

During this period, the circular shape of this letter with a dot in the middle, so often seen during previous centuries, had gradually changed to a shape somewhat akin to its modern form.

The curved form of this letter opens itself at the right hand side and curves its bottom end inward in a spiral shape (A). This spiral shape of the letter often appears during this period.

A variation of this letter found during this period is the circular shape with an inner dent at the top, or a form open at the top where the two ends droop inside without meeting (B). This could be a shape that developed due to Pallava influence¹ (pl. 129)

DA (plate 68)

The developed shape of this letter, similar to its modern shape, which had been used in previous centuries, could be found again in this particular century. The present shape appears to have been more established during this period (A-D), and the older forms are no longer found.

1. TAS., p.223.

DHA (plate 68)

A form of this letter which had taken the shape of two semi-circular strokes (i.e. the right end of the left stroke and the left end of the right stroke) meeting at a point with the two bulging sides to the bottom and gap at the top between the left end of the left stroke and the right end of the right stroke, could be found in the Tiriyāya inscription¹ (A) and the same letter could be seen in the Indikaṭusāya inscription² with a loop at the middle where the two semi-circular strokes meet (B).

A shape quite akin to its modern form could be found in the Rāssahela inscription.³ The right hand side stroke extends further upward and turns to the left. Its lower dent is not very deep and its left hand stroke takes a slight inward curve (C).

This letter also seems affected by Pallava Grantha influence⁴ (pl. 129).

NA (plate 69)

The developed forms of this letter which had been used in previous centuries could be seen again during this period (A-D) and the older forms are no longer found. There seem to be many forms of na in this period which are similar in shape to their modern descendants, but all are of a common pattern.

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1. EZ., Vol.IV, pl.16.
 2. EZ., Vol.III, pl.17.
 3. EZ., Vol.IV, pl.18.
 4. TAS., p.223; BIP., pl.vii.

PA (plate 70)

Innumerable variations of shapes of this letter which had been in use in previous centuries appear again among the advanced forms similar to the modern letter which are found during this century (A-D). The Sinhalese scribes seem to have developed this letter quite independently of any external influences, as previously pointed out.

PHA (plate 70)

We come across a form of this letter for the first time during this period. A shape similar to its modern form could be seen in the Abhayagiri inscription (B). However there appears in the same inscription another shape of the very same letter, viz. a large circle and a ~~small~~ similar to the letter va which was in use during the previous century (A). It would not be wrong to say that the Sinhalese scribes developed this letter due to the influence of the Pallava Grantha inscriptions¹ (pl. 129)

BA (plate 71)

The same notched variety of the letter ba which appeared in the sixth century, i.e. with dents on the left, is found used during this century in the Abhayagiri vihāra inscription.² (Bi).

Many forms of this letter with its right hand side stroke protruding upwards in the process of its evolution and quite similar to the more developed shapes of the seventh century could be found during this period (A,B).

1. BIP., pl. vii, xxv.
2. EZ., Vol.IV, pl. 14, vii.

More developed forms closer in shape to the modern ba with a hook on the left hand end (C) and one form very similar to its modern descendant could be found during this century (D). Such developed forms of this letter do not appear to have been used in the Pallava Grantha inscriptions. This could be an independent innovation of the Sinhalese scribes.

BHA (plate 71)

During this period we come across developed shapes of this letter similar to the developed shapes which appeared during the seventh century. (A,B). The form of this letter which is the result of the Pallava Grantha influence¹ has been only slightly altered to acquire its modern form (pl.129).

MA (plate 72)

The circular shapes with an opening at the top which appeared during the previous centuries and circular shapes without an opening at the top, i.e. where the gap is closed by a semi-circular stroke which had appeared during the seventh century, appear again during this century too (A,B).

There are also many shapes which could be reckoned as developed forms of this period and as the commencement of the evolutionary process of the modern ma.




Such shapes which are written in one single stroke have the left side opened up at the top, with the top left stroke curved inwards above

1. Pallava Antiquities, pl.I.

the gap. This type of shape of this letter could be seen in the inscriptions of Tammānāgala,¹ Virandagoḍa² and the Sīgiri Graffiti.³ (Ci-iv).

In the Sīgiri Graffiti No.632, there is a very advanced shape of this letter, where the lower part is no longer circular, but opens up towards the right (Cv). This is an independent and original development of the Sinhalese scribes.

YA (plate 73)

As in the previous century, we come across diverse shapes of this letter, depending on the style of writing of the scribes. The common forms we come across during this period, namely  ,  , represent the different ways the original Brāhmī form was written by different scribes. Of these two forms, the later () occurs more frequently and develops into the standard form.

RA (plate 74)

Most of the forms found in the previous centuries have been in use in this century too. The ra with the double vertical which is the product of the Pallava influence⁴ on the Sinhalese script of the seventh century appears to have been in frequent use during this period (A,B,C).

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1. EZ., Vol.IV, pl.14, vi.
 2. E^L., Vol.V, pl.4.
 3. SG., No.326.
 4. EI., Vol.VIII, p.320.

This form kept changing gradually and unusual varieties used in writing this letter could be seen in the inscriptions at Indikaṭusāya¹ and the Sigiri Graffiti.² (Di,ii). There are also forms where the right hand stroke is short, and in one case curves round to touch the left hand stroke (Div,v), and one with a tiny circle at the end of the right stroke (Diii). A very different form is one with a wide opening facing downwards, takes an inverted English V (Dii).

The evolution of the straight stroke is similar to that of the vowel a and the consonant ka and the medial u.³

We can probably trace Pallava influence in these forms.

IA (plate 75)

There are many forms of the letter la of this period which are very similar to its modern shape. Its variations are few, and by the eighth century the modern form was established and has been in use ever since (A,C). The earlier forms are no longer found.

VA (plate 76)

Many variant forms indicating to us the gradual development of this letter occur in the Sigiri Graffiti. There are old forms (A,B) among the developed forms (C,D). A similar mixture was found during the seventh century. The developed shape was, however, in more frequent use during this century.

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1. EZ., Vol.III, pl. 17.
 2. SG., No. 144.
 3. See pl. 58, 62, 84.

In more developed forms of this letter the short horizontal stroke at the left end of the cursive stroke developed into a hook and the right extremity elongated upwards.

śA (plate 76)

This letter which was in common use in the era before Christ was not in use for a long period thereafter. However, this palatal śa is subsequently found in use during the eighth century. The form of this letter found in the Indikaṭusāya¹ and Tiriyāy² inscriptions is similar to its modern shape (A,B). This has been taken directly from the Pallava Grantha script.³ The letter śa found in use during this period was written with the lower end of its right stroke turning inward to form a loop and is quite different from the conical shape of the same letter of the Brāhmī script which has an angular form with a mid-stroke attached to the diagonal.⁴

ṣA (plate 77)

Shapes similar to the modern form are seen during this period. The top end of the right hand side stroke turns towards the right to form a small circle with an inward protrusion. The left hand side stroke turns toward the left to form a hook. This character comes from the Pallava Grantha script⁵ and is found in the Indikaṭusāya inscription⁶ (A,B).

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1. EZ., Vol.III, pl. 17.
 2. EZ., Vol.IV, pl. 16.
 3. EI., Vol.VIII, p.320, Pallava Antiquities, pl.I.
 4. UCR., Vol.VII, Nicholas' chart.
 5. TAS., p.223; EI., Vol.VIII, p.320.
 6. EZ., Vol.III, pl. 17.

SA (plate 77)

The more developed forms of this letter which were in use during the seventh century appear frequently during this period (A-C). The scribes of this period also wrote this letter in a shape similar to the ya but yet distinct and different from it by virtue of the semi-circular curve on the left limb, and a shape of this letter which is absolutely similar to the modern form is found in the Rāssahela inscription (Di). This could be reckoned to be an indigenous development of the sa of the Brāhmī script.

HA (plate 78)

There are many forms of this letter which are very similar to its modern form. But these more developed forms have been enormously influenced by the Pallava Gratha script.¹ Although we find some forms of this letter similar to the letter ga (A), the majority of the forms are similar to its modern form, with the cross-bar which formerly stood on the left limb taking the shape of a hook. This is characteristic of this letter (B-C).

IA (plate 79)

The developed forms of this letter which were in use during the seventh century remain in the eighth century. There are no specific signs of any noteworthy development of this letter during the eighth century (A-C).

1. BIP., pl. VII, xiii.

MEDIAL VOWELS

Medial vowel symbols too were subject to considerable modification and development during the eighth century. Particularly long medial vowel signs came more into use than in previous centuries. Some of the medial vowel signs too made their appearance for the first time during this century.

Medial Ā (plate 80)

During this century we come across many forms of the medial ā symbols that are similar to those of the seventh century.

Symbols of this medial vowels are written in different ways as mentioned earlier. Sometimes it is joined to the main letter at the top of its right side and sometimes it is written above the right side of the letter, but not touching it (A,B). The most developed form of this letter is written as a semi-circle parallel to the main letter and open to the left (C). The last mentioned form is very much akin to the modern form of this medial vowel.

Medial Ä (plate 81)

Forms of the medial ä occurring during this century are more developed than those used during the seventh century.

It is represented by a small curved stroke opening upwards and placed above the letter a, sometimes inclining more to its right side (A,B).

A form very similar to the modern form of the medial vowel ä is found in the Gāraṇḍigala inscription.¹ In this we see the curved stroke, open

1. EZ., Vol.III, pl. 16.

to its right, placed on the same plane, to the right of the main letter (Bx).

Medial \bar{a} (plate 81)

In the Rāssahela inscription¹ of the eighth century the long medial \bar{a} is indicated by two curved strokes similar to the one used for the short \ddot{a} , one placed to the right of the other (Axi).

Even during this period the long medial $\bar{\bar{a}}$ was rarely found.

Medial \bar{i} (plate 82)

Similar to the seventh century, the medial \bar{i} sign of the eighth century is indicated by a curved stroke open downwards and placed above the consonant, sometimes touching the consonantal symbol at its two ends (A,B).

In the letter la the right extreme of the main stroke may be continued above the top of the letter and curved to the left, to indicate the \bar{i} sign (Axxii).

We can see several small variations of the medial vowel \bar{i} according to the shape of the letter and the fancy of the scribes.

Medial $\bar{\bar{i}}$ (plate 83)

The long medial $\bar{\bar{i}}$ takes a curved form similar to the short medial vowel \bar{i} , but with a loop at the right or left extremity (A,B). We see the curved form with a loop at its right developing into the standard form during the subsequent period.

1. EZ., Vol.IV, pl. 18.

Medial U (plate 84)

The medial u which was indicated in the inscriptions of previous centuries by a short vertical stroke added to the base of consonants on the right is sometimes represented by two parallel verticals in the eighth century. These vertical strokes are sometimes seen slightly curved towards the left (Ai,v,vii,ix).

It can be seen in some inscriptions of this period how the u stroke, drawn downwards, tends to turn up or curve at its lower end (Aiii,Biv,v,vii,ix,Cv,ix).

In some variant forms the upturned stroke is elongated to form a secondary vertical line almost parallel to the original one. (Aii,xi,Bvi,x).

Another type of medial u consists of a rightward curving stroke, opening upwards, and attached to the right limb of some consonants such as ka, ga, bha and sa, that have their right limb drawn downwards. Na and ha are exceptions, and the medial u symbol with these letters is written as in other consonants.

This characteristic, found in the seventh century inscriptions too, has clearly developed from the horizontal stroke placed at the foot of some consonants in the sixth century (Ci,ii,iii).

In the letter ra this medial vowel symbol is made by adding to the right side of the main letter a short horizontal stroke, which curves downwards at its end (Cviii).

In the Abhyagiri vihāra inscription¹ we see a form of this medial vowel symbol which is added to the left side of the letter ra, and this symbol projects upwards instead of down. This is an unusual form and it might perhaps be due to an error of the scribes (Cviii).

The various types of the medial u sign indicate that the Sinhalese scribes formulated several shapes of this medial sign in an attempt to suit the shape of the consonants.

Medial Ū (plate 85)

The long medial ū is indicated by adding a further downward stroke ending in a curve or spiral at the left of the short medial u stroke (Ai-iv).

In more advanced forms the two strokes are combined making a cursive stroke, as could be seen in the Virandagoda inscription.² This is somewhat similar to the modern form (C).

Medial E (plate 86)

In this period the medial e is always formed by a curved stroke attached to the top of the left side of the consonant, often culminating in a hook (A). It is similar to the advanced form found in the seventh century.

In developed forms the e sign gets separated from the consonants and is written in a more cursive way. Both of these forms are used profusely in this period (B,C).

1. EZ., Vol.IV, pl. 14, vii.

2. EZ., Vol.V, pl. 4.

Medial Ē

We do not find a long medial ē sign in the inscriptions of this period.

Medial AI (plate 87)

The earliest occurrence of the medial ai sign in Sinhalese script in this period is indicated by two medial e signs, one being written below the other (A). More advanced forms of this medial vowel consist, like the modern form, of two spirals, one placed to the right of the other (Aiii,v).

Medial O (plate 88).

During the eighth century the developed forms of medial o sign are similar to the developed forms of the same vowel that appeared during the seventh century.

There seem to be many medial o symbols belonging to this period, which are similar to the modern form, indicated by attaching an e sign to the left and an ā sign to the right of the main letter.

Medial Ō, AU

We do not see long medial ō and au forms in the inscriptions of this period.

VIRĀMA (plate 89)

The absence of vowel is indicated by a short upright stroke placed above the consonant, and is known as virāma or hal-kirīma.

Among the Sinhalese characters this sign is first seen during the

eighth century A.D. It is probably a sign borrowed by the Sinhalese scribes from the Grantha character of the Pallavas.¹

When examining some of the Graffiti at Sīgiri it is observed that a short horizontal line is drawn above the consonants to indicate the virama (Ai,vii,viii). Though this sign was not commonly used it can be conjectured that it was this sign that developed into the virama used today with consonants such as ca, ta, da, ma, va, having a circular upper part terminating on the left - although it is not so used in this century.

In some consonants a vertical stroke slanting to the right is used as the sign of the virāma. The developed form of this is written, attached or detached, on the right of the consonant, and sometimes slightly slants to the right in keeping with the style of some scribes (B,C). This is very close to the modern form.

VISARGA (plate 90)






Visarga comes into use for the first time in the Sinhalese script during this period. Two tiny circles are written one below the other, after the main letter, to indicate visarga. It may be conjectured that this form was adopted by the Sinhalese scribes from the Pallava Grantha script.² (pl.129).

NASALISED CONSONANTS (SANNAKA) pl.91

Out of the thirty six consonants found in the Sinhalese alphabet, the first twenty five are divided into five groups, each group being named

1. BIP., pl.viii; EI., Vol.VIII, p.320.

2. EI., Vol.XVII, pl. facing p.340; TAS., p.223.

after the first letter of each group. The last letter of each group is a nasal and is called 'end of the group' (vargānta). The nasals are normally combined only with consonants belonging to their respective group. But the voiced consonants (ghoṣākṣaras) of each group can also be partly nasalised to form ṅga (), ṅja (), ṇḍa (), ṇda (), ṁba (), which are called saññakas. Most of the above named saññakas are found in the eighth century A.D. but all five forms as we see them today are found in the ninth and tenth centuries A.D. Two forms, where the nasal ṇ joins with ca and ja, are seen in the Indikaṭusāya inscriptions.¹ A cursive stroke similar to the cerebral ṇa is used to indicate the half nasal ṇ̣. This cursive stroke is connected to the upper end of the left limb of the main letter thus joined (Ai,ii). We see a similar stroke used in other inscriptions of this period to denote the half nasals in ṅja and ṇḍa respectively (Aiii,iv,v). The main consonant da is hung from the right flank of na to form the conjunct consonant ṇda, thereby retaining the forms of both letters thus combined (Avi, vii, viii). When ba is nasalised, we find ma placed next to ba on the same plane (Aix,x).

CONJUNCT CONSONANTS AND LIGATURES (plates 92-94)

Conjunct consonants were commonly used in the eighth century A.D. The need to adopt Sanskrit and Pali words for use in the Sinhalese language

1. EZ., Vol.III, pl.17.

accelerated their frequency during this century. The forms of rakaraṃśa, repha and yaṃśa were profusely used during this period (pl.91,92). The forms used to indicate them are similar to those used during the seventh century, the only difference being that the eighth century forms are more curved and complete.

Other conjunct consonants during this period are more developed than those of the seventh century. An examination of conjunct consonants of this period reveal that the Sinhalese scribes preferred to accommodate both elements of the conjuncts on the same plane as is done by the writers of the modern period (pl. 94). An examination of the Gāraṇḍigala inscription,¹ Tiriyāy inscription² and the Sīgiri Graffiti³ reveal how cleverly the scribes inscribed the conjuncts when more than two letters formed those conjuncts, such as ndva, ktyu, svasti (Cix,Dix,Eix).

* * * * *

When considering the development of the Sinhalese script of this century we see how the Brāhmī forms have changed into the Sinhalese forms. Many forms used during this period are similar to modern forms. The use of several aspirates not found during earlier centuries and of the modern form of the palatal śa are main features of this century. The most prominent factor in this century is the influence of the Pallava Grantha⁴ script on the Sinhalese letters.

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1. EZ., Vol.III, pl. 16.
 2. EZ., Vol.IV, pl. 16.
 3. SG., No.203.
 4. See plates 129, i,ii,iii.

CHAPTER VI

THE EVOLUTION OF THE SINHALESE SCRIPT IN THE NINTH AND TENTH CENTURIES

The ninth and tenth centuries in Ceylon occupy an important place in the development, that ultimately resulted in the modern shape of the Sinhalese letters. No doubt the scribes were encouraged to formulate a script that could be written with speed and facility to cater to the progress of literature itself.

The South Indian Grantha alphabet that had influenced the Sinhalese script during the seventh and eighth centuries had its influence on some letters during this period too. But it is quite evident that the script of this period developed with special characteristics of its own, and hence with some individuality. Many letters of this period which have a close resemblance to their modern forms, can be considered a natural development of the forms used in the eighth century; but when we compare these letters with developed Indian script of the same period, it becomes very clear how the Sinhalese scribes of this time changed the shapes of many of these letters, making them round and cursive and thereby giving them an indigenous appearance.

It should also be noted that in the script of this period we find symbols to represent the entire modern Sinhalese alphabet with the exception of initial e, o, ai, au, ñā and jha.

During these two centuries the evolution that had already started in the eighth century progressed further to give most letters a more developed form. As no distinguishing characteristics could be seen in the script of the ninth century from that of the tenth century, both centuries are treated as a unit in this chapter. The Mihintale slab inscription shows us how the Sinhalese script of the latter part of the tenth century had developed its letters into the rounded shapes of the modern alphabet.

Many letters which were borrowed from the Pallava Grantha script during the seventh and eighth centuries take a more circular shape and developed fully during this period. Letters that originated from the Brāhmī script had fully developed by the sixth and seventh centuries. But the forms of some of these letters are slightly changed during this period to distinguish them from new letters that had a similar shape. Another feature we observe in the inscriptions of this period is the occurrence of two forms of the same letters, one developed from Brāhmī and one through Pallava Grantha script. In such instances we see a retarding in the development of those letters, e.g. a, ra, ka. The standard forms of many Sinhalese letters took shape during this period.

VOWELSA (plate 95)

The developed forms of this letter used in the eighth century could be seen during this period too, and they occur rounder and fuller. The speciality that can be observed is that many variations not occurring in previous centuries are to be seen during this period.

Letters with the right limb consisting of a single vertical stroke and the left limb forming a broad curved stroke opening upwards are profusely seen in the Graffiti at Sigiri.¹ (A)

But since the double vertical forms, a development from the Grantha script of the Pallavas,² form the great majority during this period, it can be safely conjectured that this form became more acceptable to the Sinhalese scribes of this period (B,C).

Another variation of this letter seen during this time, is formed with curved double verticals (D).

A form occurring during this period with its curved double verticals joining at both ends resembles more the modern form of the same letter (E).

It should be stated, however, that the vowel a did not develop into a standard form during this period, but it took variant forms according to the fancy of Sinhalese scribes and the taste of different scholarly groups (gurukula).

1. SG., Vol.II, Nos. 34, 79, 377, 613, 362.
2. BIP., pl.vii; SII., Vol.II, pl. 4.

Ā, Ä, Ǟ (plates 95, 96)

These forms are made up by adding the medial vowel symbols to the initial a, and they occur more often in the inscriptions of this period than during the previous centuries.

I (plate 97)

The initial i used in inscriptions of this period is formed by placing two spirals one below the other, and according to the shape of these spirals, their size and how they are joined, we see several variants of this letter (A). In other records of this period, the two spirals of this letter are written in a single stroke thus forming a loop in the middle (Bi). A variant of this type of initial i is formed without the loop (Bii,iii). A form of this letter occurring in the Īripinniyāva inscription¹ is very similar to its modern shape (Biv).

I

We could not find long initial ī in the inscriptions of this period.

U (plate 97)

Forms similar to the developed forms of this letter seen during the eighth century occur during this period too (A,B).

An examination of the developed forms of this letter shows us that the standard form developed during the tenth century (C).

U

We do not find long initial ū in the inscriptions of this period.

1. EZ., Vol.I, pl.21.

E (plate 98)

Forms of this letter similar to those of the eighth century occur profusely during this period (A,B). The more developed forms with inward curve at the top, very close to the modern form, are seen in the Badulla pillar inscription¹ and Sīgiri Graffiti.² (C).

The modern shape of this letter had fully developed by this period.

Ē

There is no form of this letter in the inscriptions of this period.

O (plate 98)

The forms of the letter o, too, are similar to its forms during the eighth century (A,C).

Ō

We do not find this letter in the inscriptions of this period.

CONSONANTSKA (plate 99)

Many variants of this letter seen during the eighth century occur during this period too (A,B,C).

But from the increased numbers of developed forms resembling its modern shape it is clear that the standard forms developed during the tenth century.

1. EZ., Vol.V, pl. I.

2. SG., No. 493, 582.

KHA

It is not possible to trace a form of this letter among the inscriptions of this period.

GA (plate 99)

The forms of this letter belonging to this period are similar to those occurring during the eighth century (A,B,C). In this letter too the standard form had developed by this time.

GHA (plate 100)

A form of this letter similar to that of the eighth century which had developed through Pallava Grantha influence¹ is seen in the Kapārārāma Sanskrit inscription² (B). The form of gha in Kirigallāva inscription³ consists of two upturned arcs placed side by side (Aii).

Another similar form of the same letter formed with a loop in the middle is seen in the Kaludiyapokuna inscription⁴ and this form is close to its modern form (Ai).

ŊA (plate 100)

This is a letter added to the Sinhalese script during this period and this form, which is a borrowing from the Pallava Grantha script,⁵ occurs in the Kapārārāma Sanskrit inscription⁶ of the tenth century (Ai).

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1. TAS., p.224.
 2. EZ., Vol.V, pl.7.
 3. EZ., Vol.II, pl.IA.
 4. EZ., Vol.III, pl.30.
 5. BIP., pl.VI, Column xiii.
 6. EZ., Vol.V, pl.7.

This form is made up by a horizontal cursive stroke with a bend in the middle, elongated downwards to form a right limb, and the lower portion of this limb once again takes a curve making an outward hook.

CA (plate 101)

Forms of this letter similar to those found in the inscriptions of the eighth century have been used in this period too. Two forms somewhat similar to its modern forms occur in the Anurādhapura¹ and Mannārkacceri² inscriptions (A,B).

CHA

We do not find this letter during this period.

JA (plate 101)

Many forms of this letter similar to those used during the eighth century are seen during this period too. (A-B).

The developed form of this letter during this period is written in a more rounded shape with the projecting line at its right limb further lengthened (C).

JHA

We do not find this letter in the inscriptions of this period.

NA

We do not find this letter in the inscriptions of this period either.

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1. EZ., Vol.I, pl.12.
 2. EZ., Vol.III, pl.6.

TA (plate 102)

When we compare the developed forms of this letter belonging to this period with those of the eighth century, we see how the notched variety gradually fades away and how the right end of the semi-circular form projects upwards, thus developing forms that are more similar to the modern form of this letter.

The forms of this letter occurring in the inscriptions belonging to the latter part of the tenth century are very close in resemblance to those of the modern period (C).

We can safely conclude that this letter developed independently without any Pallava influence.

THA (plate 102)

The cursive form of this letter in this period is very different from its circular form in the Brāhmī period,¹ though the sixth century form is a link between them.²

The ninth century form is made up of two semi-circles (or two unaspirated ta forms), written on the same plane touching one another, and this has some resemblance to its modern forms (A,B).

It may be concluded that this form, absent among the Indian letters, is an invention of the Sinhalese scribes, and later it was further

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1. UCR., Vol.VII, No.i, Nicholas' chart.
 2. See pl.9.

developed by projecting its right stroke upwards, and forming a hook at its end to differentiate it from the form of the letter dha of the same period.

DA (plate 103)

We come across many forms of this letter during this period which are similar to the developed forms of the same letter of the eighth century (A,B). The right stroke of the more developed form of this period elongates upwards, developing into a form very similar to its modern one (C).

DHA

We do not come across any form of the aspirate dha during this period.

NA (plate 103)

We come across eighth century forms of this letter during this period too, formed by three semi-circles written on the same plane joined together and opening downwards.

Though several variants of this letter are seen depending on the height and size of the cursive stroke, the modern form of this letter had not taken shape even by this period (A,B,C-)

TA (plate 104)

Many forms of this letter in this period are similar to the developed forms of the same letter of the eighth century (A,B,C).

The more developed forms occurring in the inscriptions of the tenth century are very similar to its modern form (D).

It may be stated that the modern form of this letter had already developed by this time.

THA (plate 104)

The form of this letter occurring in the Kapārārāma Sanskrit inscription¹ is almost identical with its modern form (A). This letter shows us how our scribes developed a letter, which was borrowed from Pallava Grantha script,² to suit the Sinhalese script.

DA (plate 105)

During this period we come across forms of this letter that are similar to those of previous centuries, but also some more developed ones that resemble more its modern form.

The standard form of this letter had developed by this time.

DHA (plate 105)

Forms of this letter during this period are similar to those of previous centuries. The developed form which is written by elongating the right stroke upwards with a left inclination, is similar to the modern form of this letter (A,B). This form is developed through the Pallava influence.³

NA (plate 106)

During this period we come across forms of the letter, similar to the developed forms of the same letter of previous centuries (A,B).

The forms of this letter of the tenth century are very similar to its modern form (C,D).

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1. EZ., Vol.V, pl.7.
 2. EI., Vol.XVII, pl. facing 340.
 3. EI., Vol.VIII, pl. 320.

We see that the modern form had developed completely by this time.

PA (plate 107)

During this period, though we come across forms of this letter that are similar to the developed forms of previous centuries (A-C), there are many forms that are similar to its modern forms which are more round and ruller (D). It becomes an essential feature in these examples to have hooks placed on both ends of the curved stroke. By this time the standard form of this letter had taken shape.

PHA

This letter does not occur in the inscriptions of this period.

BA (plate 108)

The developed forms of this letter found in the inscriptions of the previous century occur profusely during this period too (A,B). Some of them are very similar to its modern form (Ci,ii). In these forms the small circle at the lower end of the left limb is more prominent.

A form of this letter very similar to its modern form, is found in the Mihintale inscription¹ (Ciii). In this example we can see the upper end of the right limb elongated and showing a tendency to turn to the left.

BHA (plate 108)

The developed forms of this letter occurring in some inscriptions of the eighth century are to be found during this period too (A,B,C).

1. EZ., Vol.I, pl. 14.

An examination of these developed forms shows us how this letter, originally borrowed from the Grantha script,¹ was adapted with slight changes to the Sinhalese script.

MA (plate 109)

The developed forms of this letter of the eighth century occur during this period too, (A,B) in addition to another form which is more advanced among the open forms, found in the Graffiti at Sīgiri (Ci,ii).

YA (plate 110)

All developed forms of this letter occurring in inscriptions of previous centuries are found in the inscriptions of this period too (A,B,Ci,ii).

In the inscription at Eppāvala² and Graffiti at Sigiri³ we see a form of this letter which is similar to its modern form where the right hand end projects outwards to form a hook (Ciii,iv).

EA (plate 110)

A form of this letter in the shape of the roman letter V upside down, occurs in abundance in inscriptions of this period (Ai-iv). Another form of the same letter is written with two strokes parallel to each other (Av). Older forms are also found (B).

The most developed forms of this letter in this period are of the older type, with a broad curved base (C). The standard modern form of ra had not developed even during this period.

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1. See pl.129.
 2. EZ., Vol.III, pl. 15.
 3. SG., Vol.II, No.592.

LA (plate 111)

A form of this letter very similar to its modern form, starting with a short horizontal line projecting down at its right end and turning upwards to form a large semi-circle, is found during this period and these forms are more round and full than those of the previous centuries (Ciii,iv).

We also come across developed forms of this letter found in previous centuries (A,B,Cii).

VA (plate 112)

All developed forms of this letter that were used in the eighth century are to be found during this period in addition to many developed forms of the same letter (A,B). The well rounded forms that occur in the Vessagiri¹ and Mihintale² inscriptions of the tenth century are very similar to its modern form (C). The standard form of this letter had taken shape by this time.

śA (plate 112)

During this period we come across forms of this letter almost identical with its modern form (A,B,C).

ṣA (plate 112)

This letter in the Kirigallāva inscription³ is indicated by a curved stroke open upward with the right end of this stroke curved inward (Ai).

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1. EZ., Vol.I, pl.8.
 2. EZ., Vol.I, pl.14.
 3. EZ., Vol.II, pl.Ia.

The developed form of this letter in the Kapārārāma inscription¹ is as it was in the eighth century (Bi).

SA (plate 112)

Forms similar in shape to the developed forms of the eighth century occur during this period, including many forms similar in shape to its modern form (A-D).

The form of this letter with its right end inclining inwards seems to have arisen from some mistake of the scribe² (Ciii).

HA (plate 113)

Forms of this letter similar in shape to those occurring in the eighth century, but more round and full, occur during this period (A-C). The standard form of this letter had fully developed by this time.

IA (plate 113)

Forms similar in shape to the developed forms of this letter of the eighth century occur during this time (A,B). A necessity arises for the scribes to make a distinction between the developed forms of the letter da and this letter which looked almost similar during this period, and in the inscriptions of the period that follows we can see what methods they adopted to achieve this. We see in the Sīgiri Graffiti³ a form that becomes the

1. EZ., Vol.V, pl.7.

2. Of the reader of the Graffiti.

3. SG., Vol.II, No.411.

basis of the modern form of this letter. This form starts with a dot from where a small curve open towards the left is developed and then it turns the other way to form a bigger curve beneath it (Ci).

MEDIAL VOWELS

The use of the long medial vowel was fairly common by this period, and this may be due to the fact that long inscriptions on pillars became the hallmark of the day, due to the development of literary writing, so that long vowels were almost bound to occur somewhere.

A special feature that can be observed in the medial vowel signs of this period is that they become more circular in shape. This accords with the general development of Sinhalese characters.

Medial Ā (plate 114)

We come across more developed signs for this medial vowel during this period, and some of these signs are joined to the right side of the main letter at its upper point (Aii, xv, xx).

The standard form of this medial vowel is written as a semi-circle open to its left and parallel to the letter, by its right side.

Medial Ä (plate 115)

The medial ä sign is used profusely in the inscriptions of this time.

The developed form of this medial vowel takes shape during this period, and it is written as a curved stroke open to its right and placed independently to the right side of the letter (A, B).

In the Graffiti at Sīgiri¹ we see an earlier form of this medial vowel which is a curved stroke open upwards and placed above the letter (Aii).

Medial \bar{A} (plate 116)

For the long medial \bar{a} we see two medial \bar{a} signs written one to the right of the other (A).

Medial I (plate 117)

In the earlier part of this period it seems that there was no uniformity in the method of adding the i sign with letters such as ta, da, dha and ba which end with strokes curving upwards from their right side, but later it became the accepted method to indicate this sign in such cases by continuing the same stroke up and over (Aiii, Biii, viii, xi).

In letters such as ga, ha, sa, ya this medial vowel sign is written above them but slightly to their right (Aii, xii, Bxiv, xviii, xix). In the case of la, this sign is occasionally indicated by elongating the right limb of the consonant leftwards (Axxii). According to the shapes of letters and the fancy of scribes, variations in the shapes of this medial vowel sign are observed during this period.

The semi-circular stroke, open downwards and placed above the letter, sometimes touching it and sometimes not, becomes the standard form of this medial vowel.

1. SG., Vol.II, No.76.

Medial Ī (plate 118)

The long medial ī sign of this period is formed by turning the right end of the medial i symbol to form a little hook inside.

A variant form of this sign is observed in the Graffiti at Sīgiri¹ where the right end of the letter la is turned upwards to form a little hook at its left end (Av).

The standard shape of this sign dates from this time.

Medial U (plate 119)

The signs for this medial vowel during this period are similar to those occurring in the eighth century. The double vertical sign indicating this vowel is profusely used during this period (A,B,C).

The medial u sign for letters ku, gu, tu, etc. is developed by lengthening the right stroke of these respective letters to form a downward curve open upwards, and this becomes their standard shape (i,ii,vi). But the u sign used with letters na and ha, which have a similar shape, is the common sign used with other letters (iv,xi).

The most common sign used to indicate this vowel during this period is still the two parallel strokes. Also we come across some signs of this medial vowel that are formed by joining the bottoms of these strokes. (Bix,Civ,x,xi).

Even by this time the modern standard form of this medial vowel had not fully taken shape.

1. SG., Vol.II, No.118.

Medial Ū (plate 120)

The signs of this medial vowel during this period too are similar to those of the eighth century.

Medial E (plate 121)

The medial e signs found during this century are the same as those of the eighth century (A,B). This sign is sometimes written joined to the main letter and sometimes separately.

The standard form of this sign had taken shape by this time.

Medial Ē

We do not come across any form of this medial vowel in the inscriptions of this period.

Medial AI (plate 122)

The form of the medial vowel ai during this period too is similar to the forms of this vowel occurring in the eighth century (Ai).

Medial O (plate 123)

We see during this period all the developed forms of this medial vowel occurring in the eighth century (A,B).

Medial Ō

We do not come across any form of this medial vowel in the inscriptions of this period.

Dr. Paranavitana states that a form of this medial vowel occurs for the first time in the inscription at Vevālkātiya.¹ The word where

1. EZ., Vol.I, pl.29.

this sign occurs in this inscriptions is read as 'poloyōna' by D.M. De Z. Wickremasingha,¹ but one could read it as 'poloyona' too, and hence we cannot say definitely that this medial vowel occurs in the above inscription.

VIRĀMA (plate 124)

Virāma signs of this period are similar to those of the eighth century, and were very widely used, mainly because many words during this period ended in consonants (without a vowel).

A vertical stroke to the right of the consonant, sometimes attached to it and sometimes not, and slanting slightly to the right is used as the virāma sign (A,B). In some instances this stroke is placed above the letter (Aiii,iv,v,ix,x). We see another variant where this sign is drawn slightly curved to the right (Bxi,xix).

ANUSVĀRA (plate 125)

Anusvāra sign is represented for the first time during this period by a small circle, (Ai) and this could be considered as a direct borrowing from the Pallava Grantha script.² (pl.129,i). We get a few of these forms in the Kapārārāma Sanskrit inscription³ and Vessagiri Slab inscription.⁴

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1. EZ., Vol.I, p.224.
 2. EI., Vol.XVI, pl. facing p.340.
 3. EZ., Vol.V, pl.7.
 4. EZ., Vol.I, pl.8.

VISARGA (plate 125)

Two tiny circles written one below the other after the main letter continue to indicate the visarga sign during this period (Ai).

This sign occurs in the Kapārārāma Sanskrit inscription.¹

RAKĀRĀMŚA (plate 126)

The forms of rakārāmśa during this period are similar to those of the eighth century (Ai,ii,iii).

REPHA (plate 126)

The forms of this we come across during this period are similar to those occurring in the eighth century (Bi,ii).

YAMŚA (plate 126)

This sign denoting ya following a consonant is attached to the bottom of the right limb of the consonant. The forms of this sign during this period are similar to those of the eighth century (Civ).

SAÑÑAKA (plate 127)

We come across more developed forms of saññaka letters during this period in addition to forms that are similar to some forms occurring in the eighth century (A,B).

All five saññaka forms occur by this period.

CONJUNCT CONSONANTS (plate 128)

Though we find the practice of writing one letter below the other

1. EZ., Vol.I, pl.7.

and also both on the same plane attached to one another as was done during the previous century, the tendency to write both on the same plane becomes more widespread during this period.

CHAPTER VII

THE DEVELOPMENT OF SCRIPT INTO ITS TYPICALLY SINHALESE FORM

The way the Brāhmī script gradually changed into the Sinhalese script in the sixth and seventh centuries was explained in the fourth chapter. It was during this period that the original Sinhalese language, which showed Prakrit characteristics, changed and began showing "Proto-Sinhalese" characteristics. This period shows a simultaneous growth in the language and the script. Geiger says "...for this period is of the greatest importance for the history of the Sinhalese language, inasmuch as those centuries just cover the period where it underwent the most characteristic changes, both phonological and morphological, and developed from the Prakritic stage to that of a modern Indian idiom."¹

Besides this statement he makes the following important observation, acknowledging that the change of the script from one form to the other is not a revolutionary change but a gradual development.

"The development was, of course, gradual and a fixation of the foundary line which separates Proto-Sinhalese from Sinhalese Prakrit on the one hand, and from medieval Sinhalese on the other, can only be

1. A Dictionary of the Sinhalese Language, pp.XXVII-XXVIII.

approximate. We meet sometimes with traces of a later change already in the earlier language and archaic forms are often used at a later time side by side with more modern ones."¹ This statement of Geiger's is applicable not only to the language, but also to the development of the script from the sixth to the tenth century A.D. The period from the eighth to the tenth century which may be described as producing linguistic change here more than any other period, is significant not only in the important evolutionary change in the Sinhalese language, but in the evolution of the Sinhalese script too. This period is called by Geiger the medieval period of the Sinhalese language,² and where the history of the Sinhalese script is concerned, it can also be known as the medieval period.

The eighth century shows a number of changes in the Sinhalese script. This rapid change started in the latter part of the seventh century A.D. While the changes of Sinhalese script are due to various influences, almost all the forms of the script seem to have taken more curved forms. While new letters were adopted for usage, some fell into disuse. It seems as if the letters begin to approach a standard form, based on one common pattern. The eighth century attracts the attention of those who study the evolution of the script, or the evolution of the Sinhalese language, because most of those changes are first seen and attested during this period.

1. A Dictionary of the Sinhalese language, p.xxviii.

2. Ibid., p.xxix ff.

The development of a script that facilitates writing with speed, which resulted from the increase in scholarly pursuits, was shown in the changes of the sixth and seventh centuries.¹ We have examined in the earlier chapters how due to the influence of the South Indian script, the Sinhalese script had become modified to abandon the forms of the Brāhmī script.

The development of the script, as well as of the language, shows further rapid change in the 8th century. This development, which can sometimes astound the student of the Sinhalese script, is taken as an instantaneous change by some.² The inclusion of new letters, the changes in Brāhmī script which brought about new forms, and the extinction of obsolete forms exemplify this change.

Study of Sanskrit had become necessary during this period owing to the prevalence of widespread Mahāyāna in Ceylon. While new words of Sanskrit were admitted into Sinhala, the letters to write those words were derived from the South Indian script. Here we do not, of course, consider the Pre-nāgarī inscriptions of the Abhagagiri etc., based on influence from Southern India. Because of the close relations between the Sinhalese and the Pallava Kings, and the developed nature of the Pallava script, it is not surprising that the scribes of the Sinhalese script underwent influences from the South Indian script.

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1. See above, chapter IV.
 2. Anuradhapura Yugaya, p.125.

There was little need for long medial vowels during the period of the Brāhmī script, but during the eighth century a long vowel symbol was devised. The forms of most of the medial vowels can be considered as a natural development of the Sinhalese letters, even though there are similarities between them and the Pallava script. This period shows the separation of the medial vowel sign from the consonant. There is also frequent use of conjuncts.

The eighth century shows virāma signs for the first time.¹ The virāma symbol occurs in South India in records written in the Pallava Grantha script as early as the seventh century,² and the symbol used in these records is the same as was subsequently used in Ceylon. 'Rakārāṃśa', 'repha', 'yaṃśa' were derived from the Pallava grantha script.³ All this is evidenced in the inscriptions of Ambasthala cetiya,⁴ Indikaṭusāya⁵ and Tiriya.⁶ The number of conjuncts and ligatures used in the Sigiri Graffiti is quite considerable.⁷

A special problem of the scribe was the existence of certain half-nasal sounds in Sinhalese which were not present in Indian languages. Thus

saṅgha	>	saṅga
Sanjaya	>	Sanjaya
daṇḍa	>	daṇḍa

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1. See pl. 89.
 2. EI., Vol.XVII, pl. facing p.340.
 3. See pl. 129.
 4. EZ., Vol.IV, pl. 14.
 5. EZ., Vol.III, pl. 17-19.
 6. EZ., Vol.IV, pl.16.
 7. SG., Vol.I, p.XXX.

Mahinda > Mihind
 ambara > ambara

Therefore new forms had to be developed for these letters. Though earlier they used the full nasal forms of Pallava Grantha script, later they utilised a common symbol combined with the ghoṣākṣara. For mba alone the half ma was used with half of the anusvāra.

These forms known as sañnaka, formed by combination of the half-nasal with voiced stops (ghoṣākṣara), were nga, nja, nda, nda, mba. In some words, like kalanda, Mihindu, Dambadiya, kumbura, the entire nasal sound was written instead of the half nasal. In other places where we would expect the half nasal it was not indicated at all. However, whether we find a full nasal or a half nasal or even no indication at all, it is probable that a half nasal sound existed in enunciation in such words.¹

The language of the eighth century inscriptions shows the following features.

- (a) the use of the medial ā;
- (b) The use of the sañnaka sounds, i.e. half nasals;
- (c) The profuse use of the final consonants;
- (d) The use of the long medial vowels;
- (e) The use of the aspirates and the profuse use of the conjunct consonants necessitated by the popularity of the 'mixed Sinhalese'.

The grammar and the idiom also came closer to the modern form.

1. SG., Vol.I, p.xiii.

The changes that accrued in the language and the script of this time were substantial, "The language has been subject to great changes, but the reasons for such changes remain puzzling. The original Prakrit form which was attested in Proto-Sinhalese had completely disappeared by this time. It is difficult to understand why the Sinhalese language was subject to such change during the eighth century".¹

Whatever surprise the evolution of the Sinhalese language may cause to the student there is no need to be surprised at the evolution of the script. This change that was evidenced in the eighth century can be seen to have begun in the sixth century;² while the sway of external influence can be seen, the intrinsic development of the script is also clearly noticeable. It was during the ninth and tenth centuries that the Sinhalese script finally adopted its own characteristic forms, as it developed gradually into forms that were fuller and rounder.

We have said in the study of the ninth and tenth centuries that the script used in Ceylon during this period represented an important evolutionary stage in the development of the Sinhalese script.³ This period shows a development in the art of literary writing in Sinhalese. An examination of the language used in Siyabaslakara, Dhampiyā Aṭuvā Gāṭapadaya and Sikhavalanda hā Vinisa shows that these texts were composed during

1. Anuradhapura yugaya, p.125.

2. See above, chapter IV.

3. See above, p.140 ff.

this time.¹ It is recorded that original Pali works, such as the Mahabodhivamsa were written in Ceylon during the tenth century.² There were also wardens and custodians to keep accounts of the credits and debits of temple accounts.³

In connexion with these developments, the economic and social conditions of this time contributed to the evolution of the art of writing on all counts and more attention was naturally paid to the development of the script.

It can be considered that the transformation of the Sinhalese script to its modern form was almost complete by the tenth century. A study of the script of this time, shows that scribes were near to adopting a standard form for the script. By then the influence of the South Indian Grantha script had subsided and the Sinhalese script was taking definite form with its own individual characteristics.

We have already mentioned that the development seen in the script of the ninth and tenth centuries, was the natural outcome of the significant changes that were seen in the script of the eighth century.⁴

These changes, and the development of separate forms for all the letters which we have in the modern Sinhalese alphabet with the exception of ṇa, jha, ē, ō, ai and au during this time, show the development of the language and the corresponding evolution of the script. An examination

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1. Śri Sumangala Śabdakoṣa, ed. W.Sorata, Colombo, 1956, p.1171.
 2. Pali Lit., pp.155-57.
 3. EZ., Vol.I, 240.
 4. See above, chapter VI.

of the script of the latter half of the tenth century, will show how close the script was to its modern form.¹ An examination of the historical events of the eighth, ninth and tenth centuries will show that the development of the script during this period is a result of the religious and political conditions; and that the influence of the South Indian script should be considered as a result of historical events covering a whole period rather than an instantaneous happening.

The influence of Vetullavāda is seen with the beginning of the first century A.D. These influences gathered momentum. The influence of Vetullavāda which came into prominence during the time of Vohāarakatissa (215-257 A.D.) could be clearly seen during the subsequent period.² Mahavansa records the continuing power and influence of Vetullavāda, during the time of Goṭhābhaya (254-267 A.D.)³ and Mahāsena (277-304 A.D.).⁴ From the reign of Mahāsena upto the end of the Anurādhapura period in 1017, there are recurrent references made to Mahayanists in the Cūlavamsa and the Nikāyasangrahaya.

The expansion of this sphere of influence during the seventh, eighth and ninth centuries is clearly exemplified in the Sanskrit inscriptions of the time. Nālandāgeḍige, Vijayārāmaya, Puliyankulama vihāra, Indikaṭusāya, and the sthupa of Tiriyāy show the extent of this influence.

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1. See pl.140.
 2. MV., ch.XXXVI, 41.
 3. MV., ch.XXXVI, III.
 4. MV., ch.XXXVI, 113.

It is also clear that Avalokiteśvara, a Bodhisattva of the Mahayanists, was a popular god among the people of Ceylon. The Tiriyay inscription records "Guru Avalokiteśvara iti prathito bhagavān."¹ The extent of the absorption of the Mahayanist ideas by the Sinhalese can be seen by the evidence of such inscriptions. A further example is the stanzas (gāthās) quoted from "Saddharma-Puṇḍarīka" in the inscriptions at Indikaṭusāya.² Not only the mention of Avalokiteśvara and Mañjuśrī in the inscriptions, but also the existence of Mahāyāna Bodhisattva statues, in places as distant as Vāligama and Vāllavāya, show that the influence of Mahāyāna had spread far out of Anurādhapura.³

An examination of the language of the Sanskrit inscriptions of the eighth, ninth and tenth centuries shows that knowledge of Sanskrit at that time was highly advanced. As Mahāyāna gained ground, the Theravāda school lost much of their influence on the people, and more and more people took to learning Sanskrit, the medium of Mahāyāna. So naturally Sanskrit had a considerable influence on Sinhalese by the eighth century.

The influence of the culture of the Pallavas was also clearly seen during this time. The association between the Pallavas and the Sinhalese kings, and their influence over the cultural and political aspects of the country was described in chapter four.⁴ These associations and

1. EZ., Vol.IV, pl. 16.

2. EZ., Vol.III, pl. 17-19.

3. Nandasena Mudiyanse, Mahayana Monuments, Colombo, 1967, pp.1-11.

4. See above, pp.31 and 90.

influences were reinforced by the influence of Mahayana. Thus the development of the relations with South India in the seventh century led to the influence of the Pallava Grantha. There was close political association with south India until the decline of the Pallavas in the ninth century.

The Sigiri Graffiti also fall within the eighth, ninth and tenth centuries. They show that there was advancement in language as well as extensive knowledge of the art of writing. The wide variety of styles of script shown in the Sigiri Graffiti, employed by people from all walks of life who had come from all parts of the Island, shows that there was wide spread knowledge of script. Both old and new styles of writing were in use. As writing and literature developed the script of the time proved inadequate and the form of the letters began to change. In this process the scribes were influenced by the Pallava script.

It is noticeable that some scribes did not succumb to this influence, but continued the old practice. This was one reason why there are many variations of letters in the Sigiri Graffiti. A person who examines the wide variety of forms of letters in Sigiri Graffiti, can get a knowledge of the evolution of the language and the script.

Thus by the eighth century the script which had been in use for over a thousand years had reached some maturity. The Sigiri Graffiti will bear witness to this. The scribes of the ordinary inscriptions were especially trained for it. So they wrote according to the guidance given

by the learned at various times; but those who belonged to different social strata and came from all over the Island to see Sigiri must have belonged to different gurukulas. Some of those who contributed to the Sigiri Graffiti show individual styles.

The Sigiri Graffiti give us a variety of letters, never met with before. From the point of view of palaeography, they reveal significant factors. We can see the variety of 'Gurukula traditions' in teaching the script, and that new forms of letters were still developing. In the Sigiri Graffiti of the eighth and ninth centuries, there are very archaic forms as well as modern, almost contemporary, letters. Why is it that this period shows so many factors appropriate to the different stages of an evolved script?

It is not to be assumed that the scribes simply maintained their independence or personal oddities in inscribing. They wrote in various ways in accordance with the times, the guidance given them and the discipline of Gurukula tradition. The fact that some of the Sanskrit inscriptions written in Sinhalese script follow the South Indian Grantha style shows the direct influence of this guidance. But, changes in a script take a long time to be popularly absorbed and accepted. Till such time, many people would use the latter form. Some letters and forms and styles gradually go into oblivion. It is not surprising that Sigiri Graffiti should depict both new and old modes of writing, as they were composed by people belonging to various local 'Gurukula traditions'. The fact that very ancient forms can be seen in the Graffiti shows that the new

mode of writing had not reached certain centres. The tradition of the Brāhmī script that had spread widely and quickly because of Buddhism would have continued all over the country, subject to a few changes. The changes that took place spread only very slowly, but since the formal inscriptions were written at the request of their advisers the scribes probably received instructions from these advisers, as and when necessary, as regards the style of writing. Because of this and of the experience they gained from the 'Gurukula traditions' it is not surprising that the art of writing had reached a fairly diversified stage by the time of the graffiti.

One of the main problems that the scribes after the eighth century period had to face was the addition of new letter-forms that were now needed for writing Sanskrit. Along with this they wanted to make the script cursive, to facilitate speedy writing on palm-leaves.

The scribes were also trying to find definitive forms to distinguish the many different letters which were similar in form, e.g., gha, dha and tha, na and ta, ga and ha, pa and va, da and la. In this, they used their ingenuity to adapt these letters so as to distinguish one from the other.

By the tenth century, the Sinhalese script had got forms for all its present letters except ē, ō, ai, au, jha, ṇa. Some of the letters had even got their modern form. The attempt of the scribes to give definite forms to variant shapes can be seen during this time. I can be taken as an example. This letter which had had various forms previously,¹ now reached

1. Such as † , = , || , = , O , 3 , 7 , m .

a stage when it came to be always depicted by two spiral forms one poised above the other, till it later developed into its modern form.

When the scribes changed the form of letters because of their similarity to other shapes, they either followed an independent line of their own or sometimes were influenced by south Indian scripts. An example of the latter is seen in the way the form of la was changed by the Sinhalese scribes to avoid similarity to da.¹ We can see during the subsequent centuries how la changes to its modern form through Tamil influence. Some letters which had not reached definitive form by the tenth century such as a, i, pa, ma, ra, la, reveal the beginnings of the change which were to give them their present standard form.²

A, ka, ra, were three letters which had still no definite shape, because of the simultaneous use of the form adapted from the Pallava Grantha, and that descended from the original Brāhmī script. Of these we can see how the letter ka, improving upon the Pallava form, began to develop its modern shape during the eighth century.³ Even though the a of the Pallava script was used profusely after the eighth century, the present standard form used is a later development of the advanced Brāhmī form.⁴ The letter ra gets a new form still later.

An examination of the letters of the inscriptions of this period shows the variety of style of writing. For example the letters of the Kiribat

1. See plates 105, D and 113, B.

2. See plates 95, 97, 103, 109, 110 and 113.

3. See plates 32D and 62D.

4. See plates 1, C and 95, A.

Vehera inscription show an older form. The inscription at Kondavataavana has more cursive writing in one section than in others. The inscription of Kapārārāma¹ is similar to inscriptions in Pallava Grantha.² The 'D' section of the Badulla Pillar inscription³ has more cursive writing than the rest. The same letter in the same inscription has been written in different forms. Some Sinhalese scribes showed a preference for the Brāhmī script as basis for the Sinhalese script. But the letter ṭha shows that they were able to develop even certain new letters quite independently. Even though some forms were developed from the Pallava script, their modification to suit the Sinhalese script shows the independence.

In the face of this evidence it cannot be assumed that the Pallava influence brought about a complete revolution in the Sinhalese script. Many letters of the Sinhalese script were changed independently by the Scribes according to the needs of times.

Even the letters whose development was influenced by the early Grantha script developed in Ceylon much faster than the later Pallava Grantha script. It is also wrong to surmise that every single letter which looks similar to the Pallava Grantha script, is a result of the influence of the

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1. EZ., Vol.V, pl. 7.
 2. SII., Vol.III, pl. 13.
 3. EZ., Vol.III, pl. 5.

Pallava Grantha script. It is important to realize that the factors that influenced the Pallava script had influenced the Sinhalese script also. In the examination of the Nāgārjunakoṇḍa inscriptions, we have shown that the Sinhalese script was influenced by the *Ikṣvāku* style.¹ It is clear that the Pallava script was also influenced by this style.

Thus when the Sinhalese script is examined, it can be grouped severally according to the formation of the various letters. We find

1. Letters that developed independently
2. Letters which were modified by the influence of Pallava Grantha
3. Letters borrowed from Pallava Grantha
4. Letters developed by other influences.

An examination of the similarities and dissimilarities between the Pallava Grantha and the Sinhalese script reveals the validity of this statement.

A. The letter a which has been taken from the Pallava script and its Brāhmī equivalent which has been taken from letter's more developed form were used together in the eighth, ninth and tenth centuries. In the next phase the Pallava form became obsolete and the Brāhmī script takes the modern shape.

I. Even though forms derived from the Pallava script were used, they were not standard. The modern advanced form is similar to the later Tamil Grantha forms² for these letters. We can observe during the next

1. See above, p.28.
 2. TAS., p.119.

few centuries how the modern shapes of a, pa, la also developed through Tamil influence.

KA. The form taken from the Pallava Grantha script is reinforced by modification to assume the modern form.

KHA. The form developed from the Pallava Grantha script is further modified to serve the modern form.

GA. The new form is modified from the Pallava script.

GHA. This is a form modified by Pallava influence.

ṆA. This is borrowed from Pallava Grantha.

CHA. Borrowed from Pallava Grantha.

JA. A form modified by Pallava script.

ḍHA. Although we do not come across this letter again after the seventh century until the eleventh century, we can say that it is modified to suit the Sinhalese script, from the early Pallava script.

ṆA. Modified by Pallava Grantha.

THA. Borrowed from Pallava Grantha.

DHA. Modified to its present form due to the influence of the Pallava script.

PHA. Borrowed from the Pallava Grantha.

BHA. Modified from the Pallava Grantha letter.

YA. In this case too a development similar to that of the letter a-, which has been described earlier, took place.¹

1. See above, p. 175.

RA. The double vertical developed from the Pallava script.

Later the modern form arose independently.

ŚA, ṢA. These letters are borrowed from the Pallava script.

Most other letters such as ä, u, e, o, ṭa, ṭha, ḍa, ṭa, ḍa, pa, ba, ma, va, sa, ḷa are forms developed independently by the scribes. Though the letters ca, na, la, ha, show the influence of early Pallava script in the earlier stage, we see them developing much faster than the later Pallava script.

From this examination it is clear how the Sinhalese letters reached new forms by the influences of the Pallava script. But this did not curb the spirit of the Sinhalese scribes.

The direct influence of the Pallava script can be seen only in certain places. It will have to be unquestionably accepted that the Sinhalese language and script both absorbed mainland influences. But in an examination of the Sinhalese language, besides the above instances, we also find an independent development running through like an unbroken thread.

A person examining the evolution of the Sinhalese script sees in the evolution of the script this independent pattern.

The fact that the Sinhalese script has reached a fairly modern form by the end of the tenth century, can be seen in an examination of the inscriptions of Vessagiri¹ and Mihintale² of Mahinda IV.

1. See pl. 139.

2. See pl. 140.

An examination of the inscription at Mihintale reveals its clear complete cursive letters, showing a standard form. It is clear that this inscription shows the independent skill of the Sinhalese scribes.

The punctuation mark was very rarely used in Sinhalese inscriptions. But to differentiate poetry from prose, and to denote the endings of verses, a punctuation mark was used in the Sigiri Graffiti. The use of the punctuation mark can be seen from the plates affixed at the end of this thesis.¹

1. See pl. 141.

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NOTE ON THE PLATES

The division of letter-forms into columns indicated by A,B,C etc. signify stages of evolution. In each column, letters which are basically similar in shape though with small differences are indicated by the numerals i,ii,iii etc. within each column.

The forms of Indian letters which are similar to the Sinhalese script are indicated by W,X,Y etc.

Although this is the general pattern followed in preparing the plates, in the specification of letters similar in shape, I had at times to take into account the space it took when I placed them length-wise; consequently in a few places I divided similar forms into two sections under A and B.

When peculiar shapes and mal-formations of letters are discovered they are placed at the beginning or end of the column they resemble most. At times they are placed in the last column.

THE INSCRIPTIONS CONSULTED6th CENTURY

- | | |
|---|--------------------------|
| 1. Ridīvihāra Sārasumgala inscription, | ASC., I.562. |
| 2. Sangamu Vihāra inscription, | ASC., I.734,735,736. |
| 3. Kahagal Vihāra inscription, | ASC., I.501,502. |
| 4. Kuḍāratmalē Rock-inscription, | EZ., Vol.V, pl.2. |
| 5. Murutava Rock-inscription, | EZ., Vol.V, pl.2. |
| 6. Kandakāḍu Rock-inscription, | EZ., Vol.V, pl.3. |
| 7. Ṭamgoḍa vihāra Pillar-inscription, | EZ., Vol.V, pl.3. |
| 8. Periyakaḍuva Rock-inscription, | ASC., I.86. |
| 9. Timbirivāva Rock-inscription, | ASC., I.104,105,106,107. |
| 10. Nāgirikanda Rock-inscription, | EZ., Vol.IV, pl.11. |
| 11. Mādagama vihāra inscription, | ASC., I.75. |
| 12. Mūlgirigala vihāra inscription, | ASC., I.385. |
| 13. Māhālligedamana Rock-inscription, | ASC., I.429. |
| 14. Goḍāpotagala Rock-inscription, | ASC., I.429. |
| 15. Anurādhapura museum inscription, | ASC., I.470, nos.i,ii. |
| 16. Koṇḍavaṭṭavana vāva Rock-inscription, | ASC., I.426. |
| 17. Pālamunei Rock-inscription, | ASC., I.426. |
| 18. Nāgala vihāra inscription, | ASC., I.426. |
| 19. Gaṇēkanda vihāra inscription, | ASC., I.503. |
| 20. Mādabāviṭa Rock-inscription, | ASC., I.423. |

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| 21. Nilagama Rock-inscription, | EZ., Vol.IV, pl.28. |
| 22. Vessagiri Rock-inscription, | EZ., Vol.IV, pl.15. |
| 23. Puravasankulama inscription, | ASC., I.429. |

7th CENTURY

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|--|-----------------------------|
| 1. Hindagala Rock-inscription, | UCR., Vol.XVI, pl.2. |
| 2. Mādagama Rock-inscription, | EZ., Vol.IV, pl.14, ii,iii. |
| 3. Timbirivāva Rock-inscription, | UCR., Vol.XIX, no.2, p.96. |
| 4. Andaragollāva Rock-inscription, | UCR., Vol.XIX, no.2, p.103. |
| 5. Inscription near Burrow's Pavilion, | EZ., Vol.IV, pl.13. |
| 6. Anurādhapura Museum inscription, | EZ., Vol.IV, pl.14, iv. |
| 7. Dakkhiṇathūpa inscription, | EZ., Vol.V, pl.3. |
| 8. Uṭṭimaḍu inscription, | ASC., I.566. |
| 9. Mādagam oya inscription, | ASC., I.530. |
| 10. Kuccavēli inscription, | EZ., Vol.III, pl.12. |
| 11. Veherakema inscription, | EZ., Vol.IV, pl.14, i. |
| 12. Mihintalē inscription, | AIC., pl.114. |
| 13. Tissamahārāma Māṇikvehera inscription, | AIC., pl.67. |

8th CENTURY

- | | |
|-----------------------------------|--------------------------|
| 1. Gāraṇḍigala Rock-inscription, | EZ., Vol.III, pl.16. |
| 2. Abhayagiri vihāra inscription, | EZ., Vol.IV, pl.14, vii. |
| 3. Indikaṭṭusāya Copper plaques, | EZ., Vol.III, pl.17-19. |
| 4. Rāssahela Rock-inscription, | EZ., Vol.IV, pl.18. |
| 5. Tiriyāy Rock-inscription, | EZ., Vol.IV, pl.16. |

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|------------------------------------|-------------------------|
| 6. Ambasthala Cētiya inscription, | EZ., Vol.IV, pl.14, vi. |
| 7. Tammānāgala inscription, | EZ., Vol.IV, pl.14, vi. |
| 8. Virandagoḍa Pillar-inscription, | EZ., Vol.V, pl.4. |
| 9. Sīgiri Graffiti. | |

9th CENTURY

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|--------------------------------------|----------------------|
| 1. Kaludiyapokuna Cave-inscription, | EZ., Vol.III, pl.30. |
| 2. Kapārārama Sanskrit-inscription, | EZ., Vol.V, pl.7. |
| 3. Mannārkācceri Pillar-inscription, | EZ., Vol.III, pl.6. |
| 4. Mādaulpata Pillar-inscription, | EZ., Vol.IV, pl.6. |
| 5. Viyaulpata Pillar-inscription, | EZ., Vol.IV, pl.18. |
| 6. Malaganē Pillar-inscription, | EZ., Vol.IV, pl.19. |
| 7. Eppāvala inscription, | EZ., Vol.IV, pl.15. |

10th CENTURY

- | | |
|--|----------------------|
| 1. Rambāva Pillar-inscription, | EZ., Vol.I, pl.22. |
| 2. Dorabāvila Pillar-inscription, | EZ., Vol.V, pl.35. |
| 3. Anurādhapura Slab-inscription, | EZ., Vol.I, pl.12. |
| 4. Anurādhapura Buddhist Railing Slab-
inscription, | EZ., Vol.III, pl.25. |
| 5. Kirigallāva Pillar-inscription, | EZ., Vol.I, pl.1. |
| 6. Koṇḍavaṭṭavan Pillar-inscription, | EZ., Vol.V, pl.5. |
| 7. Vessagiri Slab-inscription, no.1, | EZ., Vol.I, pl.8. |
| no.2, | EZ., Vol.I, pl.9. |
| 8. Giritalē Pillar-inscription, | EZ., Vol.III, pl.10. |

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|---------------------------------------|----------------------|
| 9. Badulla Pillar-inscription, | EZ., Vol.III, pl.5. |
| 10. Iripinniyāva Pillar-inscription, | EZ., Vol.I, pl.21. |
| 11. Kiribatvehera Pillar-inscription, | EZ., Vol.III, pl.20. |
| 12. Mihintalē Tablet-inscription, | EZ., Vol.I, pl.14. |

A

Ceylon

අ	A	B	C
i	ඈ	ඈ	ඈ
ii	ඈ	ඈ	ඈ
iii	ඈ	ඈ	
iv	ඈ		

A

India

අ	W	X
i	ඈ	ඈ

PLATE I (A)

A.	i.	Ganēkanda Vihāra Ins.	ASC., I.503.
	ii.	Timbirivāva Ins.	ASC., I.105.
	iii.	Māhalligēdamana Ins.	ASC., I.429.
	iv.	Koṇḍavaṭṭavana vāva Ins.	ASC., I.426.
B.	i.	Timbirivāva Ins.	ASC., I.104.
	ii.	Kuḍāratmalē Ins.	AZ., Vol.V, pl.2.
	iii.	Timbirivāva Ins.	ASC., I.106.
C.	i.	Ṭāmgōḍa Vihāra Ins.	EZ., Vol.V, pl.3.
	ii.	Nāgirikanda Ins.	EZ., Vol.IV, pl.11.
W.	i.	Dharmarājaratha Ins. No.5.	SII., Vol.II, pl.x.
X.	i.	Dharmarājaratha Ins. No.2	SII., Vol.II, pl.x.

Ceylon

3	A
i	3

India

3	W
i	3

PLATE 2 (I)

- | | | | |
|----|----|----------------------------------|---------------------|
| A. | i. | Nilagama Ins. | EZ., Vol.IV, pl.28. |
| W. | i. | Kadamba Ins. | DIP., pl.xv, a. |
| | | Vākāṭaka Ins. of Pravarasena II, | OPI., pl.7. |

U

Ceylon

ච	A	B	C
i	උ	උ	ච
ii	උ	උ	ච
iii		උ	

U

India




ච	W	X	Y
i	ච	ච	ච

PLATE 3 (U)

A.	i.	Timbirivāva Ins.	ASC., I.105.
	ii.	Mādabāviṭa Ins.	ASC., I.423.
B.	i.	Timbirivāva Ins.	ASC., I.104.
	ii.	Timbirivāva Ins.	ASC., I.106.
	iii.	Mulgirigala Vihāra Ins.	ASC., I.385.
C.	i.	Mādagama Ins.	ASC., I.426.
	ii.	Ṭāngoḍa Vihāra Ins.	EZ., Vol.V, pl.3.
W.	i.	Dharmarāja Ratha Ins.	SII., Vol.ii, pl.X.
X.	i.	Pallava Ins.	DIP., pl.XV.
Y.	i.	Vākāṭaka Ins.	DIP., pl.XV.

E

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PLATE 4 (E)

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| A. | i. | Timbirivāva Ins. | ASC., I.106. |
| B. | i. | Mādabāviṭa Ins. | ASC., I, 423. |
| C. | i. | Kuḍāratmalē Ins. | EZ., Vol.V, pl.2. |

PLATE 4 (O)

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| A. | i. | Pālamunei Ins. | ASC., I.426. |
| B. | i. | Kandakāḍu Ins. | EZ., Vol.V, pl.3. |
| W. | i. | Erān Posthumous Pillar Inscription
of Goparāja | SII., Vol.III, pl.Xii. |

KA

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PLATE 5 (Ka)

A.	i.	Mādagama Vihāra Ins.	ASC., I.426.
	ii.	Anurādhapura museum Ins.	ASC., I.470, ii.
	iii.	Konḍavaṭṭavana vāva Ins.	ASC., I.426.
	iv.	Ganēkanda Vihāra Ins.	ASC., I.503.
B.	i.	Kudāratmalē Ins.	EZ., Vol.V, pl.2.
	ii.	Murutava Ins.	EZ., Vol.V, pl.2.
	iii.	Māhālligedamana Ins.	ASC., I.429.
	iv.	Timbirivāva Ins.	ASC., I.107.
	v.	Anurādhapura museum Ins.	ASC., I.470.
C.	i.	Kandakāḍu Ins.	EZ., Vol.V, pl.3.
	ii.	Nilagama Ins.	EZ., Vol.IV, pl.28.
D.	i.	Nāgirikanda Ins.	ASC., No.81.
	ii.	Timbirivāva Ins.	ASC., I.106.
	iii.	Māhālligedamana Ins.	ASC., I.429.
	iv.	Timbirivāva Ins.	ASC., I.104.
	v.	Timbirivāva Ins.	ASC., I.105.
W.	i.	Copper-Plate Grant of the Pallava Dynasty	IA., Vol.V, pl.51-52.
X.	i.	Copper-Plate Grant of the Pallava Dynasty	IA., Vol.V, pl.51-52.
Y.	i.	Copper-Plate Grant of the Pallava Dynasty	IA., Vol.V, pl.50-52.

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(See plate 28)

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PLATE 6 (Kha)

- A. i. Kuḍāratmalē Ins. EZ., Vol.v, pl.2.

PLATE 6 (Ga)

- A. i. Murutava Ins. EZ., Vol.V, pl.2.
 ii. Nāgirikanda Ins. ASC., I.81.
 iii. Periyakaḍuva Ins. ASC., I.86.
 iv. Mulgirigala Vihāra Ins. ASC., I.385.
- B. i. Kuḍāratmalē Ins. EZ., Vol.V, pl.2.
 ii. Mādagama Vihāra Ins. ASC., I.426.
 iii. Nilagama Ins. EZ., Vol.iv, pl.28.
 iv. Timbirivāva Ins. ASC., I.104.
 v. Ganēkanda Vihāra Ins. ASC., I.503.
- C. i. Ridīvihāra Ins. ASC., I.562.
 ii. Sangamu Vihāra Ins. ASC., I.734.
 iii. Anurādhapura museum Ins. ASC. I.470, ii.
 iv. Pālamunei Ins. ASC., I.426.
- D. i. Timbirivāva Ins. ASC., I.105.
 ii. Kandakāḍu Ins. EZ., Vol.V, pl.3.
 iii. Timbirivāva Ins. ASC., I.106.

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iii	𑀧𑀸	𑀧𑀸	𑀧𑀸	𑀧𑀸
iv	𑀧𑀸		𑀧𑀸	

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PLATE 7 (Gha)

- A. i. Pālamunei Ins. ASC., 1426.

PLATE 7 (CA)

- A. i. Timbirivāva Ins. ASC., I.104.
 ii. Murutava Ins. EZ., Vol.V, pl.2.
 iii. Mulgirigala Vihāra Ins. ASC., I.385.
 iv. Anurādhapura Museum Ins. ASC., I.470, ii.
- B. i. Ganēkanda Vihāra Ins. ASC., I.503.
 ii. Anurādhapura Museum Ins. ASC., I.470, i.
 iii. Nāgirikanda Ins. ASC., No.81.
- C. i. Periyakaḍuva Ins. ASC., I.86.
 ii. Ṭamgoḍa Vihāra Ins. EZ., Vol.V, pl.3.
 iii. Kandakāḍu Ins. EZ., Vol.V, pl.3.
 iv. Kuḍāratmalē Ins. EZ., Vol.V, pl.2.
- D. i. Timbirivāva Ins. ASC., I.105.
 ii. Vessagiriya Ins. EZ., Vol.IV, pl.15.
 iii. Ridīvihāra Ins. ASC., No.562.
- W. i. Dharmarāja Ratha Ins. SII., Vol.II, pl.x.

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PLATE 8 (Ja)

A.	i.	Ganēkanda Vihāra Ins.	ASC., I.503.
	ii.	Timbirivāva Ins.	ASC., I.106.
B.	i.	Konḍavaṭavana vāva Ins.	ASC., I.426.
	ii.	Timbirivāva Ins.	ASC., I.104.
	iii.	Kuḍāratmalē Ins.	EZ., Vol.V, pl.2.
C.	i.	Anurādhapura museum Ins.	ASC., I.470, i.
	ii.	Anurādhapura museum Ins.	ASC., I.470, ii.
D.	i.	Kandakāḍu Ins.	EZ., Vol.V, pl.3.
W.	i.	Muṇḍeśvari Ins. of Udayasena	EI., Vol.IX, pl. 289.
X,Y.	i.	Ābhona Plates of Śaṅkaragana	EI., Vol.IX, p.296.

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PLATE 9 (Ta)

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| A. | i. | Kuḍāratmalē Ins. | EZ., Vol.V, pl.2. |
| | ii. | Timbirivāva Ins. | ASC., I.104. |
| | iii. | Timbirivāva Ins. | ASC., I.105. |
| B. | i. | Kahagal Vihāra Ins. | ASC., I.502. |
| | ii. | Timbirivāva Ins. | ASC., I.106. |
| | iii. | Anuradhapura museum Ins. | ASC., I.470. |
| C. | i. | Nāgirikanda Ins. | EZ., Vol.iv, pl.ii. |
| | ii. | Kandākaḍu Ins. | EZ., Vol.V, pl.3. |
| | iii. | Tāngoḍa Vihāra Ins. | EZ., Vol.V, pl.3. |

PLATE 9 (Tha)

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| A. | i. | Kandakāḍu Ins. | EZ., Vol.V, pl.3. |
| W. | i. | Dharmarāja Ratha Ins. | SII., Vol.II, pl.X. |

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PLATE 10 (ḍa)

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| A. | i. | Periyakaḍuva Ins. | ASC., I.86. |
| | ii. | Māḍabāviṭa Ins. | ASC., I.423. |
| | iii. | Timbirivāva Ins. | ASC., I.106. |
| | iv. | Timbirivāva Ins. | ASC., I.107. |
| W. | i. | Mundēsvari Ins. of Udayasena | EI., Vol.IX, pl.287. |

PLATE 10 (ḍha)

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| A. | i. | Periyakaḍuva Ins. | ASC., I.86. |
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PLATE 11 (Na)

A.	i.	Konḍavaṭavana vāva Ins.	ASC., I.426.
	ii.	Nāgala Vihāra Ins.	ASC., I.426.
	iii.	Timbirivāva Ins.	ASC., I.106.
	iv.	Timbirivāva Ins.	ASC., I.104.
B.	i.	Nilagama Ins.	EZ., Vol.IV, pl.28.
	ii.	Vessagiri Ins.	EZ., Vol.IV, pl.15,
C.	i.	Kuḍāratmalē Ins.	EZ., Vol.V, pl.2.
	ii.	Murutava Ins.	EZ., Vol.V, pl.2.
W.	i.	Indian Inscriptions	DIP., plates iv,v,vi,vii.
X.	i.	Kadamba Inscriptions	DIP., pl.xv.

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PLATE 12 (Ta)

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| A. | i. | Ṭāṃgoḍa Vihāra Ins. | EZ., Vol.V, pl.3. |
| | ii. | Timbirivāva Ins. | ASC., I.104. |
| | iii. | Timbirivāva Ins. | ASC., I.106. |
| B. | i. | Murutava Ins. | EZ., Vol.V, pl.2. |
| | ii. | Māhālligedamana Ins. | ASC., I.429. |
| | iii. | Goḍapotagala Ins. | ASC., I.429. |
| C. | i. | Kuḍāratmalē Ins. | EZ., Vol.V, pl.2. |
| | ii. | Nilagama Ins. | EZ., Vol.IV, pl.28. |
| | iii. | Timbirivāva Ins. | ASC., I.107. |
| | iv. | Nāgirikānda Ins. | EZ., Vol.IV, pl.11. |
| D. | i. | Kandakāḍu Ins. | EZ., Vol.V, pl.3. |
| | ii. | Māḍabāviṭa Ins. | ASC., I.423. |

PLATE 12 (Tha)

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| A. | i. | Kuḍāratmalē Ins. | EZ., Vol.V, pl.2. |
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PLATE 13 (Da)

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| A. | i. | Murutava Ins. | EZ., Vol.V, pl.2. |
| | ii. | Anurādhapura museum Ins. | ASC., I.470, i. |
| | iii. | Sangamu Vihāra Ins. | ASC., I.734. |
| | iv. | Anurādhapura museum | ASC., I.470, ii. |
| B. | i. | Periyakaḍuva Ins. | ASC., I.86. |
| | ii. | Timbirivāva Ins. | ASC., I.104. |
| | iii. | Timbirivāva Ins. | ASC., I.105. |
| | iv. | Nāgirikanda Ins. | EZ., Vol.IV, pl.11. |
| C. | i. | Nāgala Vihāra Ins. | ASC., I.426. |
| | ii. | Nilagama Ins. | EZ., Vol.IV, pl.28. |
| | iii. | Tāngoḍa Vihāra Ins. | EZ., Vol.V, pl.5. |
| | iv. | Kuḍaratmalē Ins. | EZ., Vol.V, pl.2. |
| D. | i. | Kandākaḍu Rock Ins. | EZ., Vol.V, pl.3. |
| W. | i. | Mundēsvari Ins. | EZ., Vol.IX, pl.289. |
| X. | i. | Abhōpi plates of Śankaragaṇa | EZ., Vol.IX, pl.296. |

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PLATE 14 (Dha)

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| A. | i. | Kuḍāratmalē Ins. | EZ., Vol.V, pl.2. |
| | ii. | Timbirivāva Ins. | ASC., I.104. |
| | iii. | Koṇḍavaṭṭavana vāva Ins. | ASC., I.426. |

PLATE 14 (Na)

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| A. | i. | Tāmgoda Vihāra Ins. | EZ., Vol.V, pl.3. |
| | ii. | Timbirivāva Ins. | ASC., I.104. |
| | iii. | Māhālligedamana Ins. | ASC., I.429. |
| B. | i. | Kandakāḍu Rock Ins. | EZ., Vol.V, pl.3. |
| | ii. | Anurādhapura museum Ins. | ASC., I.470. |
| | iii. | Māḍabāviṭa Ins. | ASC., I.423. |
| C. | i. | Kuḍāratmalē Ins. | EZ., Vol.V, pl.2. |
| | ii. | Periyakaḍuva Ins. | ASC., I.86. |
| | iii. | Anurādhapura museum Ins. | ASC., I.470. |
| W. | i. | Muṇḍeśvari Ins. | EI., Vol.IX, pl.289. |
| | ii. | Muṇḍeśvari Ins. | EI., Vol.IX, pl.289. |

PA

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PLATE 15 (Pa)

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| A. | i. | Sangamu Vihāra Ins. | ASC., I.734. |
| | ii. | Kahagal Vihāra Ins. | ASC., I.501. |
| | iii. | Timbirivāva Ins. | ASC., I.107. |
| | iv. | Māhālligedamana Ins. | ASC., I.429. |
| | v. | Anuradhāpura museum Ins. | ASC., I.470. |
| | vi. | Ṭāmgoda Vihāra Ins. | EZ., Vol.V, pl.3. |
| B. | i. | Sangamu Vihāra Ins. | ASC., I.735. |
| | ii. | Murutava Ins. | EZ., Vol.V, pl.2. |
| | iii. | Timbirivāva Ins. | ASC., I.105. |
| | iv. | Timbirivāva Ins. | ASC., I.106. |
| | v. | Koṇḍavaṭṭavana vāva Ins. | ASC., I.426. |
| C. | i. | Nāgirikanda Ins. | EZ., Vol.IV, pl.11. |
| | ii. | Anurādhapura museum Ins. | ASC., I.470, ii. |
| | iii. | Koṇḍavaṭṭavana vāva Ins. | ASC., I.426. |
| D. | i. | Ridīvihāra Sārasumgala Ins. | ASC., I.562. |
| | ii. | Mādagama Vihāra Ins. | ASC., I.75. |
| | iii. | Nāgala Vihāra Ins. | ASC., I.426. |
| W. | i. | Muṇḍeśvari Ins. of Udayasena | SII., Vol.IX, p.289. |
| X. | i. | Ābhona plates of Śaṅkaragapa | SII., Vol.IX, p.296. |

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PLATE 16 (Ba)

A.	i.	Kuḍāratmalē Ins.	EZ., Vol.V, pl.2.
	ii.	Nāgirikanda Ins.	EZ., Vol.IV, pl.2.
	iii.	Nilagama Ins.	EZ., Vol.IV, pl.28.
B.	i.	Timbirivāva Ins.	ASC., I.105.
	ii.	Timbirivāva Ins.	ASC., I.106.
C.	i.	Ṭamgoḍa Vihāra Ins.	EZ., Vol.V, pl.15.
	ii.	Vessagiriya Ins.	EZ., Vol.IV, pl.15.
D.	i.	Kandakāḍu Ins.	EZ., Vol.V, pl.3.
W.	i.	Vākāṭaka Ins.	CII., Vol.III, p.236.
X.Y.	i.	Kadamba Ins.	DIP., pl.XV, 3.

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PLATE 17 (Ma)

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| A. | i. | Timbirivāva Ins. | ASC., I.104. |
| | ii. | Kuḍāratmalē Ins. | EZ., Vol.V, pl.2. |
| | iii. | Pālamunei Ins. | ASC., I.426, ii. |
| | iv. | Anurādhapura museum Ins. | ASC., I.470, ii. |
| B. | i. | Ganēkanda Vihāra Ins. | ASC., I.503. |
| | ii. | Koṇḍavaṭṭavana vāva Ins. | ASC., I.426. |
| | iii. | Goḍapotagala Ins. | ASC., I.429. |
| | iv. | Ṭāngoḍa Vihāra Ins. | EZ., Vol.V, pl.3. |
| C. | i. | Nāgala Vihāra Ins. | ASC., I.426. |
| | ii. | Māhālligedamana Ins. | ASC., I.429. |
| | iii. | Timbirivāva Ins. | ASC., I.106. |
| | iv. | Periyakaḍuva Ins. | ASC., I.86. |
| D. | i. | Timbirivāva Ins. | ASC., I.107. |
| | ii. | Nāgirikanda Ins. | EZ., Vol.IV, pl.II. |
| | iii. | Kandakāḍu Ins. | EZ., Vol.V, pl.5. |
| W. | i. | Copper-Plate of the Pallava
Dynasty | IA., Vol.V, 55. |
| X. | i. | Uruvupalli copper plate of
Sinhavarman | IA., Vol.V, pp.51-52. |

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iii	⌞	⌞	⌞
iv	⌞	⌞	⌞

PLATE 18 (Ya)

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| A. | i. | Pālamunei Ins. | ASC., I.426, i. |
| | ii. | Anurādhapura museum Ins. | ASC., I.470, ii. |
| | iii. | Ganēkanda Vihāra Ins. | ASC., I.503. |
| | iv. | Koṇḍavaṭṭavana Vāva Ins. | ASC., I.426. |
| B. | i. | Sangamu Vihāra Ins. | ASC., I.734. |
| | ii. | Kuḍarātmalē Ins. | EZ., Vol.V, p.2. |
| | iii. | Periyakaḍuva Ins. | ASC., I.86. |
| | iv. | Goḍapotagala Ins. | ASC., I.429. |
| | v. | Timbirivāva Ins. | ASC., I.107. |
| C. | i. | Sangamu Vihāra Ins. | ASC., I.735. |
| | ii. | Kahagal Vihāra Ins. | ASC., I.501. |
| | iii. | Nilagama Ins. | EZ., Vol.IV, pl.28. |
| D. | i. | Kandakāḍu Ins. | EZ., Vol.V, pl.3. |
| E. | i. | Nāgirikanda Ins. | EZ., Vol.IV, pl.11. |
| | ii. | Māhālligedamana Ins. | ASC., I.429. |

PLATE 18 (Ra)

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| A. | i. | Kahagal Vihāra Ins. | ASC., I.501. |
| | ii. | Koṇḍavaṭṭavana Vāva Ins. | ASC., I.426, ii. |
| | iii. | Pālamunei Ins. | ASC., I.426, i. |
| | iv. | Kandakāḍu Rock Ins. | EZ., Vol.V, pl.3. |
| B. | i. | Kuḍāratmalē Rock Ins. | EZ., Vol.V, pl.2. |
| | ii. | Timbirivāva Ins. | ASC., I.104. |
| | iii. | Mādagama Ins. | ASC., I.75. |
| | iv. | Nilagama Ins. | EZ., Vol.IV, pl.28. |
| C. | i. | Sangamu Vihāra Ins. | ASC., I.734. |
| | ii. | Periyakaḍuva Ins. | ASC., I.86. |
| | iii. | Timbirivāva Ins. | ASC., I.106. |
| | iv. | Mādabāviṭṭa Ins. | ASC., I.423. |

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PLATE 19 (Ia)

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| A. | i. | Ridīvihāra Sārasumgala Ins. | ASC., I.562. |
| | ii. | Sangamu Vihāra Ins. | ASC., I.736. |
| | iii. | Kahagal Vihāra Ins. | ASC., I.501. |
| | iv. | Murutava Ins. | EZ., Vol.V, pl.2. |
| B. | i. | Kuḍāratmalē Ins. | EZ., Vol.V, pl.2. |
| | ii. | Kandakāḍu Ins. | EZ., Vol.V, pl.3. |
| | iii. | Nilagama Ins. | EZ., Vol.IV, pl.28. |
| C. | i. | Timbirivāva Ins. | ASC., I.104. |
| | ii. | Timbirivāva Ins. | ASC., I.105. |
| | iii. | Ganēkanda Vihāra Ins. | ASC., I.503. |
| D. | i. | Nāgala Vihāra Ins. | ASC., I.426. |

VA

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PLATE 20 (Va)

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| A. | i. | Ṭāmgōḍa Vihāra Ins. | EZ., Vol.V, pl.3. |
| | ii. | Periyakaḍuva Ins. | ASC., I.86. |
| | iii. | Timbirivāva Ins. | ASC., I.107. |
| | iv. | Nāgala Vihāra Ins. | ASC., I.426. |
| | v. | Mādagama Vihāra Ins. | ASC., I.75. |
| B. | i. | Timbirivāva Ins. | ASC., I.107. |
| | ii. | Anurādhapura museum Ins. | ASC., I.470. |
| | iii. | Mādabāviṭa Ins. | ASC., I.423. |
| C. | i. | Murutava Rock Ins. | EZ., Vol.V, pl.3. |
| | ii. | Timbirivāva Ins. | ASC., I.104. |
| | iii. | Nāgirikanda Ins. | EZ., Vol.IV, pl.II |
| | iv. | Goḍapotagala Ins. | ASC., I.429. |
| D. | i. | Timbirivāva Ins. | ASC., I.106. |
| | ii. | Kahagal Vihāra Ins. | ASC., I.502. |
| | iii. | Kuḍāratmalē Ins. | EZ., Vol.V, pl.2. |
| | iv. | Māhālligedamana Ins. | ASC., I.429. |
| E. | i. | Kandakāḍu Ins. | EZ., Vol.V, pl.3. |
| | ii. | Nilagama Ins. | EZ., Vol.IV, pl.28. |
| | iii. | Nilagama Ins. | EZ., Vol.IV, pl.28. |
| W. | i. | Muṇḍeśvarī Ins. of Udayasena | SII., Vol.IX, pl.289. |
| X. | i. | Ābhōṇa plate of Śaṅkaragapa | EII., Vol.IX, pl.296. |
| Y. | i. | Ābhōṇa plate of Śaṅkaragapa | EII., Vol.IX, pl.296. |

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PLATE 21 (Sa)

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| A. | i. | Mähälligedamana Ins. | ASC., I.429. |
| | ii. | Anurādhapura museum Ins. | ASC., I.470, i. |
| | iii. | Konḍavaṭṭavana vāva Ins. | ASC., I.426, i. |
| | iv. | Konḍavaṭṭavana vāva Ins. | ASC., I.426, ii. |
| | v. | Kandakāḍu Rock Ins. | EZ., Vol.V, pl.3. |
| B. | i. | Sangamu Vihāra Ins. | ASC., I.734. |
| | ii. | Sangamu Vihāra Ins. | ASC., I.736. |
| | iii. | Periyakaḍuva Ins. | ASC., I.86. |
| | iv. | Timbirivāva Ins. | ASC., I.104. |
| | v. | Pālamunei Ins. | ASC., I.426, I. |
| C. | i. | Periyakaḍuva Ins. | ASC., I.86. |
| | ii. | Mulgirigala Vihāra Ins. | ASC., I.385. |
| | iii. | Anurādhapura museum Ins. | ASC., I.470. |
| | iv. | Mādabāviṭṭa Ins. | ASC., I.423, i. |
| D. | i. | Ridīvihāra Sārasum̐gala Ins. | ASC., I.562. |
| | ii. | Pālamunei Ins. | ASC., I.426. |
| | iii. | Nāgirikanda Ins. | ASC., I.81. |
| | iv. | Mādagama Ins. | ASC., I.75. |

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PLATE 22 (Ha)

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| A. | i. | Kuḍāratmalē Ins. | EZ., Vol.V, pl.2. |
| | ii. | Kandakāḍu Rock Ins. | EZ., Vol.V, pl.13. |
| | iii. | Mādabāviṭṭa Ins. | ASC., I.426. |
| B. | i. | Sangamu Vihāra Ins. | ASC., I.434. |
| | ii. | Sangamu Vihāra Ins. | ASC., I.435. |
| | iii. | Timbirivāva Ins. | ASC., I.106. |
| | iv. | Anurādhapura museum Ins. | ASC., I.470. |
| C. | i. | Periyakaḍuva Ins. | ASC., I.86. |
| | ii. | Nāgirikanda Ins. | ASC., I.81. |
| | iii. | Māhālligedamana Ins. | ASC., I.429, i. |
| D. | i. | Ridīvihāra Śārasumgala Ins. | ASC., I, pl.1. |
| | ii. | Vessagiriya Ins. | EZ., Vol.IV, pl.15. |
| | iii. | Pālamunei Ins. | ASC., I.426, I. |
| | iv. | Mādagama Ins. | ASC., I.75. |
| W. | i. | Nāgārjunakoṇḍa Ins. of Śāntamūla | EI., Vol.XX, pl. facing p.25. |
| X. | i. | Nāgārjunoṇḍa Ins. of Śāntamūla | EI., Vol.XX, pl. facing p.25. |
| Y. | i. | Dharmarāja Ratha Ins. | SII., Vol.II, pl.X. |

PLATE 22 (Ia)

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|----|------|-----------------------------|-------------------|
| A. | i. | Kandākaḍu Ins. | EZ., Vol.V, pl.3. |
| | ii. | Timbirivāva Ins. | ASC., I.105. |
| | iii. | Timbirivāva Ins. | ASC., I.106. |
| B. | i. | Mulgirigala Vihāra Ins. | ASC., I.308. |
| | ii. | Ganēkanda Vihāra Ins. | ASC., I.508. |
| | iii. | Periyakaḍuva Ins. | ASC., I.86. |
| C. | i. | Ridīvihāra Sārasumgala Ins. | ASC., I.562. |

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PLATE 23 (Medial Ā)

A. i. Kuḍāratmale Ins.

EZ., Vol.V, pl.2.

W. i. Girnar Rock Ins.

HIA., pl. facing pp.28.

ii. Brahmagiri Ins.

HIA., pl. facing p.177.

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PLATE 24

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PLATE 24 (Medial I)

A.	V.	Ṭāṃgoḍa Vihāra Ins.	EZ., Vol.V, pl.3.
	Vii.	Anurādhapura museum Ins.	ASC., I.470, ii.
	ix.	Periyakaḍuva Ins.	ASC., I.86.
	Xi.	Ṭāṃgoḍa Vihāra Ins.	ASC., I, pl.3.
	Xii.	Anurādhapura museum Ins.	ASC., I.470, ii.
	Xiii.	Kahagal Vihāra Ins.	ASC., I.501.
B.	i.	Anurādhapura museum Ins.	ASC., I.470, i, ii.
	ii.	Ṭāṃgoḍa Vihāra Ins.	EZ., Vol.V, pl.3.
	iii.	Timbirivāva Ins.	ASC., I.107.
	iv.	Nāgala Vihāra Ins.	ASC., I.426.
	V.	Anurādhapura museum Ins.	ASC., I.470, i.
	Vi.	Pālamunei Ins.	ASC., I.426.
	Vii.	Timbirivāva Ins.	ASC., I.106.
	Viii.	Timbirivāva Ins.	ASC., I.107.
	ix.	Nāgala Vihāra Ins.	ASC., I.426.
	X.	Ganēkanda Vihāra Ins.	ASC., I.503.
	Xi.	Ganēkanda Vihāra Ins.	ASC., I.503.
	Xii.	Timbirivāva Ins.	ASC., I.107.
	Xiii.	Goḍapotagala Ins.	ASC., I.429.
	Xiv.	Ṭāṃgoḍa Vihāra Ins.	EZ., Vol.V, pl.3.
C.	iii.	Nilagama Ins.	EZ., Vol.IV, pl.28.
	Viii.	Nilagama Ins.	EZ., Vol.IV, pl.28.
	X.	Nilagama Ins.	EZ., Vol.IV, pl.28.
	Xi.	Nilagama Ins.	EZ., Vol.IV, pl.28.
	Xiii.	Nilagama Ins.	EZ., Vol.IV, pl.28.

medial U

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PLATE 25 (Medial U)

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| A. | i. | Kandakāḍu Ins. | EZ., Vol.V, pl.3. |
| | ii. | Goḍapotagala Ins. | ASC., I.429. |
| | iii. | Anurādhapura museum Ins. | ASC., I.470, pl.ii. |
| | iv. | Periyakaḍuva Ins. | ASC., I.86. |
| | v. | Kuḍāratmale Ins. | EZ., Vol.V, pl.2. |
| | viii. | Ṭāngoḍa Vihāra Ins. | EZ., Vol.V, pl.3.. |
| B. | i. | Ganēkanda Vihāra Ins. | ASC., I.503. |
| | ii. | Kahagal Vihāra Ins. | ASC., I.501. |
| | vi. | Ganēkanda Vihāra Ins. | ASC., I.503. |
| | ix. | Māhalligedamana Ins. | ASC., I.429. |
| C. | vii. | Ganēkanda Vihāra Ins. | ASC., I.503. |
| | viii. | Timbirivāva Ins. | ASC., I.106. |
| | ix. | Ṭāngoḍa Vihāra Ins. | EZ., Vol.V, pl.3. |

medial E

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PLATE 26 (Medial E)

A.	i.	Nāgirikanda Ins.	EZ., Vol.IV, pl.II.
	ii.	Timbirivāva Ins.	ASC., I.104.
	iii.	Nāgirikanda Ins.	EZ., Vol.IV, pl.II.
	iv.	Anurādhapura museum Ins.	ASC., I.470, i.
	v.	Anurādhapura museum Ins.	ASC., I.470, i.
	vi.	Nāgala Vihāra Ins.	ASC., I.426.
	vii.	Puravasankulama Ins.	ASC., I.429.
	viii.	Puravasankulama Ins.	ASC., I.429.
	ix.	Timbirivāva Ins.	ASC., I.106.
	x.	Tāngoḍa Vihāra Ins.	EZ., Vol.V, pl.3.
	xi.	Timbirivāva Ins.	ASC., I.106.
	xii.	Koṇḍavaṭṭavana Vava Ins.	ASC., I.426.
B.	i.	Kandakāḍu Rock Ins.	EZ., Vol.V, pl.3.
	ii.	Kandakāḍu Rock Ins.	EZ., Vol.V, pl.3.
	iv.	Kandakāḍu Rock Ins.	EZ., Vol.V, pl.3.
	v.	Kandakāḍu Rock Ins.	EZ., Vol.V, pl.3.
	vi.	Nāgala Vihāra Ins.	ASC., I.426.
	vii.	Kandakāḍu Rock Ins.	EZ., Vol.V, pl.3.
	viii.	Māḍabāviṭṭa Ins.	ASC., I.423.
	ix.	Timbirivāva Ins.	ASC., I.107.
	xi.	Ganēkandā Vihāra Ins.	ASC., I.503.
	xii.	Māhālligedamana Ins.	ASC., I.429.

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PLATE 27 (Medial O)

A.	i.	Timbirivāva Ins.	ASC., I.106.
	ii.	Periyakaṣuva Ins.	ASC., I.86.
	iii.	Ganēkanda Vihāra Ins.	ASC., I.503.
	iv.	Veheragoḍa Ins.	ASC., I.221.
	v.	Ṭāngoḍa Vihāra Ins.	EZ., Vol.V, pl.3.
	vi.	Kandakāḍu Rock Ins.	EZ., Vol.V, pl.3.
	vii.	Timbirivāva Ins.	ASC., I.107.

CONJUNCT CONSONANTS

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PLATE 28 (Conjunct consonants)

A.	i.	Kuḍāratmalē Ins.	EZ., Vol.V, pl.2.
	ii.	Kandakāḍu Rock Ins.	EZ., Vol.V, pl.3.
	iii.	Kandakāḍu Rock Ins.	EZ., Vol.V, pl.3.
	iv.	Kandakāḍu Rock Ins.	EZ., Vol.V, pl.3.
	v.	Kandakāḍu Rock Ins.	EZ., Vol.V, pl.3.
	vi.	Kandakāḍu Rock Ins.	EZ., Vol.V, pl.3.

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PLATE 29 (A)

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| A. | i. | Dakḥhipathūpa Ins. | EZ., Vol.V, pl.3. |
| | ii. | Dakḥhipathūpa Ins. | EZ., Vol.V, pl.3. |
| B. | i. | Hindagala Ins. | UCR., Vol.XVI, pl.2. |
| C. | i. | Timbirivāva Ins. | UCR., XIX, 2, pl.96. |
| | ii. | Hindagala Ins. | UCR., Vol.XVI, pl.2. |
| D. | i. | Burrow's Pavilion Ins. | EZ., Vol.IV, pl.3. |
| | ii. | Anurādhapura museum Ins. | EZ., Vol.IV, pl.14. |
| | iii. | Kuccavēli Ins. | EZ., Vol.III, pl.1. |

PLATE 29 (I)

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|----|----|--------------------|----------------------|
| A. | i. | Hindagala Ins. | UCR., Vol.XVI, pl.2. |
| B. | i. | Dakḥhipathūpa Ins. | EZ., Vol.V, pl.3. |

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PLATE 30 (U)

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| A. | i. | Burrow's Pavilion Ins. | EZ., Vol.IV, pl.13. |
| W. | i. | Kadamba grant of Ravivarma | IA., Vol.VI, pl.29. |
| X. | i. | Bannahalli Plate of
Krishnavarman II | EI., Vol.VI, pp.18-19. |

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PLATE 31 (E)

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| A. | i. | Burrow's Pavilion Ins. | EZ., Vol.IV, pl.13. |
| | ii. | Burrow's Pavilion Ins. | EZ., Vol.IV, pl.13. |

PLATE 31 (O)

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| A. | i. | Dakḥhinathūpa Ins. | EZ., Vol.V, pl.3. |
| B. | i. | Anurādhapura museum Ins. | EZ., Vol.XIX, 2, pl.103. |
| W. | i. | Uruvupalli Copper Plate of the
Pallava Dynasty | IA., Vol.V, pp.51-52. |

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PLATE 32 (KA)

A.	i.	Hindagala Ins.	UCR., Vol.XVI, pl.2.
	ii.	Timbirivāva Ins.	UCR., Vol.XIX, 2, p.196.
	iii.	Burrow's Pavilion Ins.	EZ., Vol.IV, pl.13.
B.	i.	Dakḥiṇa thūpa Ins.	EZ., Vol.IV, pl.13.
	ii.	Veherakema Ins.	EZ., Vol.IV, pl.14, i.
C.	i.	Uṭṭimaḍu Ins.	ASC., I.566.
	ii.	Mādagamoya Ins.	ASC., I.530.
D.	i.	Mādagama Ins.	EZ., Vol.IV, pl.14, i,iii.
	ii.	Anurādhapura museum Ins.	EZ., Vol.IV, pl.14, iv.
W.	i.	Uruvupalli Copper Plate Grant of Pallava Dynasty,	IA., Vol.V, pp.51-52.
X.	i.	Early Pallava Grantha Alphabet.	TAS., p.222.
Y.	i.	Early Pallava Grantha Alphabet.	TAS., p.222.

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PLATE 33 (GA)

A.	i.	Hindagala Ins.	UCR., Vol.XVI, pl.2.
	ii.	Kuccavēli Ins.	EZ., Vol.III, pl.12.
	iii.	Hindagala Ins.	UCR., Vol.XVI, pl.2.
	iv.	Timbirivāva Ins.	UCR., Vol.XIX, 2, pl.96.
	v.	Dakshipathūpa Ins.	EZ., Vol.IV, pl.14, iv.
B.	i.	Kuccavēli Ins.	EZ., Vol.III, pl.12.
	ii.	Uṭṭimaḍu Ins.	ASC., I.566.
	iii.	Andaragollāva Ins.	UCR., Vol.XIX, 2. pl.103.
	iv.	Mihintalē Ins.	AIC., pl.114.
C.	i.	Andaragollāva Ins.	UCR., Vol.XIX, 2. pl.103.
	ii.	Burrow's Pavilion Ins.	EZ., Vol.IV, pl.13.
	iii.	Burrow's Pavilion Ins.	EZ., Vol.IV, pl.13.
	iv.	Tissamahārāma mānik vehera Ins.	AIC., pl.67.
	v.	Tissamahārāma Mānik vehera Ins.	AIC., pl.67.
D.	i.	Anurādhapura museum Ins.	EZ., Vol.IV, pl.14, iv.
W.	i.	Early Pallava Grantha Alphabet.	TAS., pl.222.
X.	i.	Early Pallava Grantha Alphabet.	TAS., pl.222.
Y.	i.	Early Pallava Grantha Alphabet.	TAS., pl.222.

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PLATE 34 (CA)

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| A. | i. | Timbirivāva Ins. | UCR., Vol.XIX, 2, p.96. |
| | ii. | Andaragollāva Ins. | UCR., Vol.XIX, 2, p.103. |
| | iii. | Dakkhinathūpa Ins. | EZ., Vol.V, pl.3. |
| B. | i. | Dakkinathūpa Ins. | EZ., Vol.V, pl.3. |
| | ii. | Hindagala Ins. | UCR., Vol.XVI, pl.2. |
| | iii. | Hindagala Ins. | UCR., Vol.XVI, pl.2. |
| | iv. | Veherakema Ins. | EZ., Vol.IV, pl.14, i. |
| C. | i. | Veherakema Ins. | EZ., Vol.IV, pl.14, i. |
| D. | i. | Burrow's Pavilion Ins. | EZ., Vol.IV, pl.13. |

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PLATE 35 (JA)

A.	i.	Timbirivāva Ins.	UCR., Vol.XIX, 2, pl.96.
	ii.	Mihintalē Ins.	AIC., pl.14.
	iii.	Burrow's Pavilion Ins.	EZ., Vol.IV, pl.13.
	iv.	Dakkhiṇatūpa Ins.	EZ., Vol.V, pl.3.
B.	i.	Kuccavēli Ins.	EZ., Vol.III, pl.12.
	ii.	Kuccavēli Ins.	EZ., Vol.III, pl.12.
	iii.	Veherakema Ins.	EZ., Vol.IV, pl.14, i.
W.	i.	Dharmarājaratha Ins.	SII., Vol.ii, pl.X.
X.	i.	Early Pallava Grantha Alphabet Ins.	TAS., Vol.i, pl.222.

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| A. | i. | Dakḥhiṇathūpa Ins. | EZ., Vol.V, pl.3. |
| | ii. | Anurādhapura museum Ins. | EZ., Vol.IV, pl.14. |
| B. | i. | Burrow's Pavilion Ins. | EZ., Vol.IV, pl.13. |
| | ii. | Anurādhapura museum Ins. | EZ., Vol.IV, pl.14. |
| | iii. | Mihintalē Ins. | AIC., pl.114. |
| C. | i. | Burrow's Pavilion Ins. | EZ., Vol.IV, pl.13. |
| | ii. | Hindagala Ins. | UCR., Vol.XVI, pl.2. |
| | iii. | Tissamaharāma Mānikvehera Ins. | AIC., pl.67. |

PLATE 36 (DA)

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| A. | i. | Dakḥhiṇathūpa Ins. | EZ., Vol.V, pl.3. |
| B. | i. | Uṭṭimaḍu Ins. | ASC., I.566. |
| | ii. | Burrow's Pavilion Ins. | EZ., Vol.IV, pl.13. |
| C. | i. | Mādagama Ins. | EZ., Vol.IV, pl.14, ii,iii. |
| W. | i. | Kadamba Ins. | DIP., pl.XVA. |
| X. | i. | Talagunḍa Pillar Ins. | EI., Vol.Viii, pl.I. |

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ii	𑀢𑀺𑀓	𑀢𑀺𑀓	𑀢𑀺𑀓
iii	𑀢𑀺𑀓	𑀢𑀺𑀓	
iv	𑀢𑀺𑀓		

NA

India

𑀢𑀺𑀓	W
i	𑀢𑀺𑀓

PLATE 37 (DHA)

- A. i. Burrow's pavilion EZ., Vol.IV, pl.13.

PLATE 37 (NA)

- A. i. Dakkhinathūpa Ins. EZ., Vol.V, pl.3.
 ii. Timbirivāva Ins. UCR., Vol.XIX, 2, p.96.
 iii. Burrow's Pavilion Ins. EZ., Vol.IV, pl.13.
 iv. Timbirivāva Ins. UCR., Vol.XIX, 2, p.96.
- B. i. Tissamahārāma mānikvehera Ins. AIC., pl.67.
 ii. Hindagala Ins. UCR., Vol.XVI, pl.2.
 iii. Timbirivāva Ins. UCR., Vol.XIX, 2, 96.
- C. i. Kuccavēli Ins. EZ., Vol.III, pl.12.
 ii. Kuccavēli Ins. EZ., Vol.III, pl.12.
- W. i. Early Pallava Grantha Alphabet Ins. TAS., Vol.I, p.222.

TA

ㄅ	A	B	C
i	ㄆ	ㄇ	ㄏ
ii	ㄆ	ㄇ	ㄏ
iii	ㄆ		ㄏ
iv	ㄆ		ㄏ

THA

ㄅ	A
i	ㄆ

PLATE 38 (TA)

- | | | | |
|----|------|--------------------------|--------------------------|
| A. | i. | Hindagala Ins. | UCR., Vol.XVI, pl.2. |
| | ii. | Timbirivāva Ins. | UCR., Vol.XIX, 2, p.96. |
| | iii. | Timbirivāva Ins. | UCR., Vol.XIX, 2, p.96. |
| | iv. | Andaragollāva Ins. | UCR., Vol.XIX, 2, p.103. |
| B. | i. | Dakḥipathūpa Ins. | EZ., Vol.V, pl.3. |
| | ii. | Burrow's Pavilion Ins. | EZ., Vol.IV, pl.13. |
| C. | i. | Anurādhapura museum Ins. | EZ., Vol.IV, pl.14, iv. |
| | ii. | Veherakema Ins. | EZ., Vol.IV, pl.14, i. |
| | iii. | Mādagamoya Ins. | ASC., I.530. |
| | iv. | Kūccavēli Ins. | EZ., Vol.III, pl.12. |

PLATE 38 (THA)

- | | | | |
|----|----|-------------------|-------------------|
| A. | i. | Dakḥipathūpa Ins. | EZ., Vol.V, pl.3. |
|----|----|-------------------|-------------------|

DA

ॐ	A	B	C	D	E
i	ॐ	ॐ	ॐ	ॐ	ॐ
ii	2	ॐ	ॐ	ॐ	ॐ
iii	2	ॐ	ॐ	ॐ	ॐ
iv		ॐ			ॐ

DHA

Ceylon

ॐ	A
i	ॐ

DHA

India

ॐ	W
i	ॐ

PLATE 39 (DA)

- | | | | |
|----|------|---------------------------------|--------------------------|
| A. | i. | Burrow's Pavilion Ins. | EZ., Vol.IV, pl.13. |
| | ii. | Burrow's Pavilion Ins. | EZ., Vol.IV, pl.13. |
| | iii. | Burrow's Pavilion Ins. | EZ., Vol.IV, pl.13. |
| B. | i. | Hindagala Ins. | UCR., Vol.XVI, pl.2. |
| | ii. | Timbirivāva Ins. | UCR., Vol.XIX, 2, p.96. |
| | iii. | Andaragollāva Ins. | UCR., Vol.XIX, 2, p.103. |
| | iv. | Mādagama Ins. | EZ., Vol.IV, pl.14, ii. |
| C. | i. | Hindagala Ins. | UCR., Vol.XVI, pl.2. |
| | ii. | Dakshipathupa Ins. | EZ., Vol.V, pl.3. |
| | iii. | Dakkinathupa Ins. | EZ., Vol.V, pl.3. |
| D. | i. | Mādagama Ins. | EZ., Vol.IV, pl.14, ii. |
| | ii. | Anurādhapura museum Ins. | EZ., Vol.IV, pl.14, iv. |
| | iii. | Kuccavēli Ins. | EZ., Vol.III, pl.12. |
| E. | i. | Tissamahārāma mānik vehara Ins. | AIC., pl.67. |
| | ii. | Dakshipathūpa Ins. | EZ., Vol.V, pl.3. |
| | iii. | Uṭṭimaḍu Ins. | ASC., I.566. |
| | iv. | Timbirivāva Ins. | UCR., Vol.XIX, 2, p.96. |

PLATE 39 (DHA)

- | | | | |
|----|----|---------------------------------|----------------------|
| A. | i. | Kuccavēli Ins. | EZ., Vol.III, pl.12. |
| W. | i. | Early Pallava Grantha Alphabet, | TAS., Vol.I, p.220. |

NA

Ceylon

ඔ	A	B	C	D
i	I	Z	Z	n
ii	I	Z	Z	n
iii	I	Z		o

NA

India

ඔ	W	X	Y	Z
i	h	h	o	o

PLATE 40 (NA)

A.	i.	Dakḥipathūpa Ins.	EZ., Vol.V, pl.3.
	ii.	Dakḥipathūpa Ins.	EZ., Vol.V, pl.3.
	iii.	Dakḥipathūpa Ins.	EZ., Vol.V, pl.3.
B.	i.	Burrow's Pavilion Ins.	EZ., Vol.IV, pl.13.
	ii.	Timbirivāva Ins.	UCR., Vol.XIX, 2, p.96.
	iii.	Mihintalē Ins.	AIC., pl.114.
C.	i.	Timbirivāva Ins.	UCR., Vol.XIX, 2, p.96.
	ii.	Hindagala Ins.	UCR., Vol.XVI, pl.2.
D.	i.	Anurādhapura museum Ins.	EZ., Vol.IV, pl.12.
	ii.	Kuccavēli Ins.	EZ., Vol.III, pl.12.
	iii.	Mādagama Ins.	EZ., Vol.IV, pl.14, ii, iii
W.	i.	Early Pallava Grantha Alphabet Ins.	TAS., Vol.I, p.222.
X.	i.	Early Pallava Grantha Alphabet	TAS., Vol.I, p.222.
Y.	i.	Early Pallava Grantha Alphabet	TAS., Vol.I, p.222.
Z.	i.	Talagunḍa Pillar Ins. of Kakusthavarman	EI., Vol.VIII, pl.i.

PA

Ceylon

ට	A	B	C	D
i	L	U	U	U
ii	U	U	U	U
iii	U	U	U	U
iv	U	U		

PA









India

ට	W	X	Y	Z
i	U	U	U	U

PLATE 41 (PA)


A.	i.	Dakḥināthūpa Ins.	EZ., Vol.V, pl.3.
	ii.	Timbirivāva Ins.	UCR., Vol.XIX, No.2, p.96.
	iii.	Hindagala Ins.	UCR., Vol.XVI, pl.2.
	iv.	Burrow's Pavilion Ins.	EZ., Vol.IV, pl.13.
B.	i.	Timbirivāva Ins.	UCR., Vol.XIX, No.2, p.96.
	ii.	Hindagala Ins.	UCR., Vol.XVI, pl.2.
	iii.	Andaragollāva Ins.	UCR., Vol.XIX, No.2, p.103.
	iv.	Mādagamoya Ins.	ASC., I.530.
C.	i.	Timbirivāva Ins.	UCR., Vol.XIX, No.2, p.96.
	ii.	Mihintalē Ins.	AIC., pl.114.
	iii.	Tissamahārāma mānik vehera Ins.	AIC., pl.67.
D.	i.	Kuccavēli Ins.	EZ., Vol.III, pl.12.
	ii.	Kuccavēli Ins.	EZ., Vol.III, pl.12.
	iii.	Kuccavēli Ins.	EZ., Vol.III, pl.12.
W.	i.	Yekkeri Rock Ins. of the time of Pulikesin II	EI., Vol.V, pl. facing p.8.
X.	i.	Early Pallava Grantha Alphabet.	TAS., Vol.I, p.222.
Y,Z.	i.	Early Pallava Grantha Alphabet.	TAS., Vol.I, p.222.

BA

	A	B	C
i			
ii			
iii			
iv			

BHA

Ceylon

	A
i	

BHA

India


	W
i	














PLATE 42 (BA)

- | | | | |
|----|------|--------------------|-----------------------------|
| A. | i. | Veherakema Ins. | EZ., Vol.IV, pl.14, i. |
| | ii. | Dakkhiṇathūpa Ins. | EZ., Vol.V, pl.3. |
| | iii. | Timbirivāva Ins. | UCR., Vol.XIX, No.2, pl.96. |
| B. | i. | Timbirivāva Ins. | UCR., Vol.XIX, No.2, pl.96. |
| | ii. | Hindagala Ins. | UCR., Vol.XVI, pl.2. |
| | iii. | Uṭṭimaḍu Ins. | ASC., I.566. |
| | iv. | Veherakema Ins. | EZ., Vol.IV, pl.14, i. |
| C. | i. | Mādagama Ins. | EZ., Vol.IV, pl.14, ii,iii. |

PLATE 42 (BHA)

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|----|----|----------------------------|----------------------|
| A. | i. | Kuccavēli Ins. | EZ., Vol.III, pl.12. |
| W. | i. | Kadamba Grant of Ravivarma | IA., Vol.VI, pl.29. |

MA

ᄒ	A	B	C	D
i				
ii				
iii				
iv				

YA














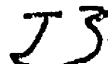
ᄒ	A	B	C	D
i				
ii				
iii				
iv				

PLATE 43 (MA)

- | | | | |
|----|------|------------------------|--------------------------|
| A. | i. | Dakkhipathūpa Ins. | EZ., Vol.V, pl.3. |
| | ii. | Mādagamoya Ins. | ASC., I.530. |
| | iii. | Hindagala Ins. | UCR., Vol.XVI, pl.12. |
| | iv. | Kuccavēli Ins. | EZ., Vol.III, pl.12. |
| B. | i. | Mihintalē Ins. | AIC., pl.114. |
| | ii. | Timbirivāva Ins. | UCR., Vol.XIX, 2, p.96. |
| C. | i. | Timbirivāva Ins. | UCR., Vol.XIX, 2, p.96. |
| | ii. | Andaragollāva Ins. | UCR., Vol.XIX, 2, p.103. |
| | iii. | Burrow's Pavilion Ins. | EZ., Vol.IV, pl.13. |
| | iv. | Veherakema Ins. | EZ., Vol.IV, pl.14, i. |
| D. | i. | Tissamaharāma Ins. | AIC., pl.II4. |
| | ii. | Anurādhapura Ins. | EZ., VOL.IV, pl.I4, iv. |
| | iii. | Mādagama Ins. | EZ., VOL.IV, pl.I4, ii. |

PLATE 43 (YA)

- | | | | |
|----|------|--------------------------|---------------------------|
| A. | i. | Dakkhiṇathūpa Ins. | EZ., Vol.V, pl.3. |
| | ii. | Dakkhiṇathūpa Ins. | EZ., Vol.V, pl.3. |
| | iii. | Kuccavēli Ins. | EZ., Vol.III, pl.12. |
| B. | i. | Andaragollāva Ins. | UCR., Vol.XIX, 2, p.103. |
| | ii. | Timbirivāva Ins. | UCR., Vol.2, p.96. |
| | iii. | Andaragollāva Ins. | UCR., Vol.XIX, 2, pl.103. |
| | iv. | Burrow's Pavilion Ins. | EZ., Vol.IV, pl.13. |
| C. | i. | Burrow's Pavilion Ins. | EZ., Vol.IV, pl.13. |
| | ii. | Timbirivāva Ins. | UCR., Vol.XIX, 2, p.96. |
| | iii. | Hindagala Ins. | UCR., Vol.XVI, pl.2. |
| | iv. | Hindagala Ins. | UCR., Vol.XVI, pl.2. |
| D. | i. | Veherakema Ins. | EZ., Vol.IV, pl.14, i. |
| | ii. | Mādagama Ins. | EZ., Vol.IV, pl.14, i. |
| | iii. | Anurādhapura museum Ins. | EZ., Vol.IV, pl.14, iv. |

RA

Ceylon

6	A	B	C
i	/	T	U
ii	T	I	U
iii	7	T	
iv	7	9	

RA

India

6	W	X	Y
i	7	9	U

PLATE 44 (RA)

A.	i.	Dakḥināthūpa Ins.	EZ., Vol.V, pl.3.
	ii.	Veherakema Ins.	EZ., Vol.IV, pl.14, i.
	iii.	Burrow's Pavilion Ins.	EZ., Vol.IV, pl.13.
	iv.	Timbirivāva Ins.	UCR., Vol.XIX, 2, p.96.
B.	i.	Hindagala Ins.	UCR., Vol.XVI, pl.2.
	ii.	Kuccavēli Ins.	EZ., Vol.III, pl.12.
	iii.	Mihintalē Ins.	ASC., pl.114.
	iv.	Uṭṭimaḍu Ins.	ASC., I.566.
C.	i.	Mādagama Ins.	EZ., Vol.IV, pl.14, ii,iii.
	ii.	Anurādhapura museum Ins.	EZ., Vol.IV, pl.14, iv.
W.	i.	Early Pallava Grantha Alphabet.	TAS., Vol.I, pl.222.
X.	i.	Early Pallava Grantha Alphabet.	TAS., Vol.I, pl.222.
Y.	i.	Early Pallava Grantha Alphabet.	TAS., Vol.I, pl.222.

LA

Ceylon

උ	A	B	C
i	ච	ච	උ
ii	ච	ච	උ
iii	ච	ච	
iv	ච	ච	

LA

India

උ	W	X	Y
i	ච	ච	ච

PLATE 45 (IA)

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|----|------|--------------------------------------|-----------------------------|
| A. | i. | Timbirivāva Ins. | UCR., Vol.XIX, No.2, p.96. |
| | ii. | Burrow's Pavilion Ins. | EZ., Vol.IV, pl.13. |
| | iii. | Burrow's Pavilion Ins. | EZ., Vol.IV, pl.13. |
| | iv. | Veherakema Ins. | EZ., Vol.IV, pl.14, i. |
| B. | i. | Dakshipathūpa Ins. | EZ., Vol.V, pl.3. |
| | ii. | Mihintalē Ins. | AIC., pl.114. |
| | iii. | Timbirivāva Ins. | UCR., Vol.XIX, No.2, p.96. |
| | iv. | Uṭṭimaḍu Ins. | ASC., I.566. |
| C. | i. | Anurādhapura museum Ins. | EZ., Vol.IV, pl.14, iv. |
| | ii. | Mādagama Ins. | EZ., Vol.IV, pl.14, ii,iii. |
| W. | i. | Early Pallava Grantha Alphabet. | TAS., Vol.I, pl.222. |
| X. | i | Bannahalli Plate of Krishnavarman II | EI., Vol.VI, pl.18 |
| Y. | i. | Kadamba Grant of Ravivarma. | IA., Vol.VI, pl.29. |

VA

ᵛ	A	B	C	D
i	ᵛ	ᵛ	ᵛ	ᵛ
ii	ᵛ	ᵛ	ᵛ	
iii	ᵛ	ᵛ	ᵛ	
iv	ᵛ	ᵛ	ᵛ	

ṢA

Ceylon

Ṣ	A
i	ᵛ

ṢA

India

Ṣ	W	X
i	ᵛ	ᵛ

PLATE 46 (VA)

- | | | | |
|----|------|--------------------------|-----------------------------|
| A. | i. | Dakkhināthūpa Ins. | EZ., Vol.V, pl.3. |
| | ii. | Kuccavēli Ins. | EZ., Vol.V, pl.13. |
| | iii. | Burrow's Pavilion Ins. | EZ., Vol.IV, pl.13. |
| | iv. | Burrow's Pavilion Ins. | EZ., Vol.IV, pl.13. |
| B. | i. | Andaragollāva Ins. | UCR., Vol.XIX, No.2, p.103. |
| | ii. | Timbirivāva Ins. | UCR., Vol.XIX, No.2, p.96. |
| | iii. | Mihintalē Ins. | AIC., pl.114. |
| | iv. | Anurādhapura museum Ins. | EZ., Vol.IV, pl.14, iv. |
| C. | i. | Mādagama Ins. | EZ., Vol.IV, pl.14, ii,iii. |
| | ii. | Uṭṭimaḍu Ins. | ASC., I.566. |
| | iii. | Mihintalē Ins. | AIC., pl.114. |
| | iv. | Veherakema Ins. | EZ., Vol.IV, pl.14, i. |
| D. | i. | Burrow's Pavilion Ins. | EZ., Vol.IV, pl.13. |

PLATE 46 (ṢA)

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|----|----|---|----------------------------|
| A. | i. | Kuccavēli Ins. | EZ., Vol.III, pl.3. |
| W. | i. | Vilavatti Grant of Pallava
Sinhavarman | EI., Vol.XXIV, pp.302-303. |
| X. | i. | Uruvupalli Copper Plate Grant of
Pallava Dynasty | IA., Vol.V, pp.51-53. |

SA

௧௪	A	B	C
i	௩	௨௪	௩௩
ii	௨	௨௩	௨௩
iii		௨௪	௨௪
iv		௨௩	

PLATE 47 (SA)

- | | | | |
|----|------|--------------------------|-----------------------------|
| A. | i. | Dakḥhipathūpa Ins. | EZ., Vol.V, pl.3. |
| | ii. | Dakḥhipathūpa Ins. | EZ., Vol.V, pl.3. |
| B. | i. | Timbirivāva Ins. | UCR., Vol.XIX, 2, p.96. |
| | ii. | Mādagama Ins. | EZ., Vol.IV, pl.14, ii,iii. |
| | iii. | Burrow's Pavilion Ins. | EZ., Vol.IV, pl.13. |
| | iv. | Anurādhapura museum Ins. | EZ., Vol.IV, pl.14, iv. |
| C. | i. | Hindagala Ins. | UCR., Vol.XVI, pl.2. |
| | ii. | Andaragollāva Ins. | UCR., Vol.XIX, 2, p.103. |
| | iii. | Timbirivāva Ins. | UCR., Vol.XIX, 2, p.96. |

HA

Ceylon

හ	A	B	C
i	උප	හ	හ
ii	උඳ	හ	හ
iii	උඹ	හ	හ
iv	හ		හ

HA

India

හ	ඞ	ඞ
i	උඹ	උඹ

PLATE 48 (HA)

- | | | | |
|----|------|---------------------------------|----------------------------------|
| A. | i. | Hindagala Ins. | UCR., Vol.XVI, pl.2. |
| | ii. | Hindagala Ins. | UCR., Vol.XVI, pl.2. |
| | iii. | Dakḥipathūpa Ins. | EZ., Vol.V, pl.3. |
| | iv. | Mihintalē Ins. | AIC., pl.114. |
| B. | i. | Dakḥipathūpa Ins. | EZ., Vol.V, pl.3. |
| | ii. | Andaragollāva Ins. | UCR., Vol.XIX, No.2, pl.
103. |
| | iii. | Mādagamoya Ins. | ASC., I.530. |
| C. | i. | Kuccavēli Ins. | EZ., Vol.III, pl.12. |
| | ii. | Veherakema Ins. | EZ., Vol.IV, pl.14, i. |
| | iii. | Burrow's Pavilion Ins. | EZ., Vol.IV, pl.13. |
| | iv. | Mādagama Ins. | EZ., Vol.IV, pl.14, ii,iii. |
| W. | i. | Trichinopoli Cave Ins. | SII., Vol.11, pl.X. |
| X. | i. | Early Pallava Grantha Alphabet. | TAS., Vol.I, p.222. |

LA

ع	A	B	C	D
i	ل	ز	ح	ق
ii	ل	ز	ح	

PLATE 49 (1A)

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|----|-----|--------------------------|-----------------------------|
| A. | i. | Anurādhapura museum Ins. | EZ., Vol.IV, pl.14, iv. |
| | ii. | Dakkhināthūpa Ins. | EZ., Vol.V, pl.3. |
| B. | i. | Timbirivāva Ins. | UCR., Vol.XIX, No.2, p.96. |
| | ii. | Andarāgollāva Ins. | UCR., Vol.XIX, No.2, p.103. |
| C. | i. | Burrow's Pavilion Ins. | EZ., Vol.IV, pl.13. |
| | ii. | Hindagala Ins. | UCR., Vol.XVI, pl.2. |
| D. | i. | Veherakema Ins. | EZ., Vol.IV, pl.14, i. |

MEDIAL \bar{A}










	A	B	C	D	
i					Na \bar{a}
ii					Ta \bar{a}
iii					Da \bar{a}
iv					Na \bar{a}
v					Ha \bar{a}
vi					Ra \bar{a}
vii					Va \bar{a}
viii					Sa \bar{a}
ix					Ha \bar{a}

PLATE 50 (Medial Ā)

A.	Vii.	Burrow's Pavilion Ins.	EZ., Vol.IV, pl.13.
B.	i.	Kuccavēli Ins.	EZ., Vol.III, pl.12.
B.	ii.	Kuccavēli Ins.	EZ., Vol.III, pl.12.
B.	iv.	Anurādhapura museum Ins.	EZ., Vol.IV, pl.14, iv.
C.	V.	Kuccavēli Ins.	EZ., Vol.III, pl.12.
C.	vi.	Kuccavēli Ins.	EZ., Vol.III, pl.12.
C.	ix.	Kuccavēli Ins.	EZ., Vol.III, pl.12.
D.	iii.	Kuccavēli Ins.	EZ., Vol.III, pl.12.
D.	viii.	Kuccavēli Ins.	EZ., Vol.III, pl.12.

MEDIAL Ä

	A
i	ś
ii	ŭ

Gä

Rä

PLATE 51 (Medial Ä)

- A. i. Anurādhapura museum Ins.
 ii. Anurādhapura Museum Ins.

EZ., Vol.IV, pl.14, iv.

EZ., Vol.IV, pl.14, iv.









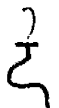


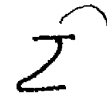
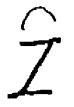






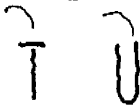












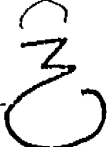

	A	B	C	D	
i					Ki
ii					Ji
iii					Ti
iv					Ki
v					Ti
vi					Di
vii					Ni
viii					Pi
ix					Hi
x					Ri
xi					Li
xii					Vi
xiii					Si
xiv					Ki
xv					Li

PLATE 52 (Medial I)

A.	i.	Dakkhipathūpa Ins.	EZ., Vol.V, pl.3.
	v.	Dakkhipathūpa Ins.	EZ., Vol.V, pl.3.
	vi.	Dakkhipathūpa Ins.	EZ., Vol.V, pl.3.
	vii.	Dakkhipathūpa Ins.	EZ., Vol.V, pl.3.
	ix.	Dakkhipathūpa Ins.	EZ., Vol.V, pl.3.
	x.	Hindagala Ins.	UCR., Vol.XVI, pl.2.
		Burrow's Pavilion Ins.	EZ., Vol.IV, pl.13.
	xii.	Dakkhipathūpa Ins.	EZ., Vol.V, pl.3.
	xiii.	Dakkhipathūpa Ins.	EZ., Vol.V, pl.3.
	xiv.	Dakkhipathūpa Ins.	EZ., Vol.V, pl.3.
B.	ii.	Kuccaveli Ins.	EZ., Vol.III, pl.12.
	iii.	Dakkhipathūpa Ins.	EZ., Vol.V, pl.3.
	v.	Hindagala Ins.	UCR., Vol.XVI, pl.2.
	viii.	Hindagala Ins.	UCR., Vol.XVI, pl.12.
	x.	Dakkhipathūpa Ins.	EZ., Vol.V, pl.3.
	xiii.	Hindagala Ins.	UCR., Vol.XVI, pl.2.
	xiv.	Dakkhipathūpa Ins.	EZ., Vol.V, pl.3.
C.	ii.	Hindagala Ins.	UCR., Vol.XVI, pl.12.
	iii.	Dakkhipathūpa Ins.	EZ., Vol.V, pl.3.
	vii.	Timbirivāva Ins.	UCR., Vol.XIX, No.2, p.103.
	viii.	Dakkhipathūpa Ins.	EZ., Vol.V, pl.3.

	IX.	Mādagama Ins.	EZ., Vol.IV, pl.14, ii,iii.
	Xiii.	Andaragollāva Ins.	UCR., Vol.XIX, no.2, p.103.
D.	iV.	Timbirivāva Ins.	UCR., Vol.XIX, no.2, p.96.
	Vi.	Hindagala Ins.	UCR., Vol.XVI, pl.2.
		Kuccavēli Ins.	EZ., Vol.III, pl.12.
	Vii.	Timbirivāva Ins.	UCR., Vol.XIX, no.2, p.96.
		Dakkhipathūpa Ins.	EZ., Vol.V, pl.3.
	Viii.	Anurādhapura museum Ins.	EZ., Vol.IV, pl.14, iv.
	iX.	Anurādhapura Museum Ins.	EZ., Vol.IV, pl.14, iv.
	X.	Mādagama Ins.	EZ., Vol.IV, pl.14, ii,iii.
	Xi.	Hindagala Ins.	UCR., Vol.XVI, pl.2.
	Xii.	Kuccavēli Ins.	EZ., Vol.III, pl.12.
		Kuccavēli Ins.	EZ., Vol.III, pl.12.
	Xiii.	Mādagama Ins.	EZ., Vol.IV, pl.14, ii,iii.
	Xiv.	Anurādhapura museum Ins.	EZ., Vol.IV, pl.14, iv.
	XV.	Hindagala Ins.	UCR., Vol.XVI, pl.2.

MEDIAL \bar{I}

	A
i	

 $N\bar{i}$

PLATE 53 (Medial I)

A. i. Kuccavēli Ins.

EZ., Vol.III, pl.12.

MEDIAL U

	A	B	C	
i	†		†	Ku
ii			o	Gu
iii	ㄣ			Nu
iv			ㄣ ㄣ	Tu
v	ㄣ	ㄣ		Du
vi	ㄣ ㄣ ㄣ	ㄣ		Pu
vii			ㄣ	Bhu
viii	ㄣ	ㄣ		Mu
ix	ㄣ			Yu
x	!	ㄣ ㄣ	ㄣ	Ru
xi	ㄣ			Vu
xii			ㄣ	Su

PLATE 54 (Medial U)

- | | | | |
|----|-------|--------------------------|-----------------------------|
| A. | i. | Veherakema Ins. | EZ., Vol.IV, pl.14, i. |
| | iii. | Timbirivāva Ins. | UCR., Vol.XIX, No.2, p.96. |
| | v. | Mādagama Ins. | EZ., Vol.IV, pl.14, ii,iii. |
| | vi. | Andaragollāva Ins. | UCR., Vol.XIX, No.2, p.103. |
| | | Dakshipathūpa Ins. | EZ., Vol.V, pl.3. |
| | | Mādagama Ins. | EZ., Vol.IV, pl.14, ii,iii. |
| | viii. | Kuccavēli Ins. | EZ., Vol.III, pl.12. |
| | ix. | Burrow's Pavilion Ins. | EZ., Vol.IV, pl.13. |
| | x. | Dakshipathūpa Ins. | EZ., Vol.V, pl.3. |
| | xi. | Burrow's Pavilion Ins. | EZ., Vol.IV, pl.13. |
| B. | v. | Kuccavēli Ins. | EZ., Vol.III, pl.12. |
| | vi. | Kuccavēli Ins. | EZ., Vol.III, pl.12. |
| | viii. | Burrow's Pavilion Ins. | EZ., Vol.IV, pl.13. |
| | x. | Andaragollāva Ins. | UCR., Vol.XIX, No.2, p.103. |
| | | Kuccavēli Ins. | EZ., Vol.III, pl.12. |
| C. | i. | Anurādhapura museum Ins. | EZ., Vol.IV, pl.14, iv. |
| | ii. | Burrow's Pavilion Ins. | EZ., Vol.IV, pl.13. |
| | iv. | Dakshipathūpa Ins. | EZ., Vol.V, pl.3. |
| | | Kuccavēli Ins. | EZ., Vol.III, pl.2. |
| | vii. | Kuccavēli Ins. | EZ., Vol.III, pl.2. |
| | x. | Anurādhapura museum Ins. | EZ., Vol.IV, pl.14, iv. |
| | xii. | Dakshipathūpa Ins. | EZ., Vol.V, pl.3. |




E

	A	B	C	
i	F	⌘		Ke
ii	G			Ge
iii		⌘		Te
iv		⌘	⌘	De
v			⌘	Ne
vi			⌘	Pe
vii			⌘	Re
viii		⌘		Ve
ix		⌘	⌘	He

PLATE 55 (Medial E)

- | | | | |
|----|-------|--------------------------|-----------------------------|
| A. | i. | Hindagala Ins. | UCR., Vol.XVI, pl.2. |
| | ii. | Hindagala Ins. | UCR., Vol.XVI, pl.2. |
| B. | i. | Uṭṭimaḍu Ins. | ASC., I.566. |
| | iii. | Mādagama Ins. | EZ., Vol.IV, pl.14, ii,iii. |
| | iv. | Burrow's Pavilion Ins. | EZ., Vol.IV, pl.13. |
| | viii. | Anurādhapura museum Ins. | EZ., Vol.IV, pl.14, iv. |
| | ix. | Anurādhapura museum Ins. | EZ., Vol.IV, pl.14, iv. |
| C. | iv. | Anurādhapura museum Ins. | EZ., Vol.IV, pl.14, iv. |
| | v. | Kuccavēli Ins. | EZ., Vol.III, pl.12. |
| | vi. | Anurādhapura museum Ins. | EZ., Vol.IV, pl.14, iv. |
| | vii. | Kuccavēli Ins. | EZ., Vol.III, pl.12. |
| | ix. | Timbirivāva Ins. | UCR., Vol.XIX, No.2, p.96. |

MEDIAL ○

	A
i	
ii	
iii	

Bo

To

Vo

PLATE 56 (Medial O)

- A. i. Hindagala Ins.
 ii. Kuccavēli Ins.
 iii. Kuccavēli Ins.

UCR., Vol.XVI, pl.2.

EZ., Vol.III, pl.12.

EZ., Vol.III, pl.12.

CONJUNCT CONSONANT


















	rakārāmśa	repha	yaṃśa	conjunct
	A	B	C	D
i	 kri	 rjja	 nya	 kṣa
ii	 gra	 rtta	 mya	 tvā
iii	 ndra	 rvva	 vya	 ddha
iv	 pra		 sya	 nma
v			 syā	 nvi

PLATE 57 (Conjunct Consonants)

A.	i.	Veherakema Ins.	EZ., Vol.IV, pl.14, i.
	ii.	Kuccavēli Ins.	EZ., Vol.III, pl.12.
	iii.	Kuccavēli Ins.	EZ., Vol.III, pl.12.
	iv.	Kuccavēli Ins.	EZ., Vol.III, pl.12.
B.	i-iii.	Kuccavēli Ins.	EZ., Vol.III, pl.12.
C.	i-v.	Kuccavēli Ins.	EZ., Vol.III, pl.12.
D.	i-v.	Kuccavēli Ins.	EZ., Vol.III?, pl.12.

A

ॐ	A	B	C	D
i	५	५	५	५
ii	५	५	५	५
iii	५	५	५	५
iv	५	५	५	५
v	५	५	५	५
vi	५	५	५	५
vii	५	५	५	५

A

ॐ	A	B
i	५	५

PLATE 58 (A)

A.	i.	Gārandigala Ins.	EZ., Vol.III, pl.16.
	ii.	Sīgiri Graffiti	No.333.
	iii.	Sīgiri Graffiti	No.84.
	iv.	Sīgiri Graffiti	No.88.
	v.	Sīgiri Graffiti	No.120.
	vi.	Sīgiri Graffiti	No.345.
	vii.	Sīgiri Graffiti	No.578.
B.	i.	Sīgiri Graffiti	No.19.
	ii.	Sīgiri Graffiti	No.134.
	iii.	Sīgiri Graffiti	No.143.
	iv.	Sīgiri Graffiti	No.355.
	v.	Sīgiri Graffiti	No.477.
	vi.	Sīgiri Graffiti	No.15.
	vii.	Sīgiri Graffiti	No.321.
C.	i.	Sīgiri Graffiti	No.11.
	ii.	Sīgiri Graffiti	No.61.
	iii.	Sīgiri Graffiti	No.43.
	iv.	Sīgiri Graffiti	No.130.
	v.	Sīgiri Graffiti	No.301.
	vi.	Sīgiri Graffiti	No.326.
	vii.	Sīgiri Graffiti	No.375.

D.	i.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17.
	ii.	Sīgiri Graffiti	No.106.
	iii.	Virandagoḍa Ins.	EZ., Vol.V, pl.4.
	iv.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	v.	Sīgiri Graffiti	No.29.

PLATE 58 (Ā)

A.	i.	Sīgiri Graffiti	No.233.
B.	i.	Sīgiri Graffiti	No.345.

Ä

ḫ	A	B	C
i	ḫ	ḫ	ḫ

Ä

ḫ	A	B
i	ḫ	ḫ

I

ḫ	A	B	C
i	ḫ	ḫ	ḫ
ii	ḫ	ḫ	
iii	ḫ	ḫ	

PLATE 59 (Ä)

- | | | | |
|----|----|------------------|-------------------|
| A. | i. | Sīgiri Graffiti | No.333. |
| B. | i. | Sīgiri Graffiti | No.75. |
| C. | i. | Virandagoḍa Ins. | EZ., Vol.V, pl.4. |

PLATE 59 (Ā)

- | | | | |
|----|----|-----------------|---------|
| A. | i. | Sīgiri Graffiti | No.316. |
| B. | i. | Sīgiri Graffiti | No.46. |

PLATE 59 (I)

- | | | | |
|----|------|------------------------|--------------------------|
| A. | i. | Gāraṇḍigala Ins. | EZ., Vol.III, pl.16. |
| | ii. | Sīgiri Graffiti | No.84. |
| | iii. | Abhayagiri Vihara Ins. | EZ., Vol.IV, pl.14, vii. |
| B. | i. | Sīgiri Graffiti | No.115. |
| | ii. | Sīgiri Graffiti | No.681. |
| | iii. | Sīgiri Graffiti | No.13. |
| C. | i. | Virandagoḍa Ins. | EZ., Vol.V, pl.4. |
| | | Sīgiri Graffiti | No.605. |

















U

2	A	B	C
i	2	2	2
ii	2	2	2
iii	2	2	2
iv	2	2	
v	2	2	
vi	2	2	

PLATE 60 (U)

A.	i.	Sīgiri Graffiti	No.78.
	ii.	Sīgiri Graffiti	No.271.
	iii.	Sīgiri Graffiti	No.128.
	iv.	Sīgiri Graffiti	No.478.
	v.	Sīgiri Graffiti	No.222.
	vi.	Sīgiri Graffiti	No.58.
B.	i.	Sīgiri Graffiti	No.465.
	ii.	Sīgiri Graffiti	No.348.
	iii.	Sīgiri Graffiti	No.337.
	iv.	Sīgiri Graffiti	No.124.
	v.	Sīgiri Graffiti	No.643.
	vi.	Sīgiri Graffiti	No.338.
C.	i.	Sīgiri Graffiti	No.165.
	ii.	Sīgiri Graffiti	No.105.
	iii.	Indikaṭusāya Ins.	EZ., Vol.III, pl.18.

E

എ	A	B	C	D
i				
ii				
iii				
iv				
v				

O













ഓ	A	B	C
i			
ii			
iii			
iv			
v			

PLATE 61 (E)

A.	i.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	ii.	Sīgiri Graffiti	No.11.
	iii.	Sīgiri Graffiti	No.13.
B.	i.	Sīgiri Graffiti	No.118.
	ii.	Sīgiri Graffiti	No.370.
	iii.	Abhayagiri Vihāra Ins.	EZ., Vol.IV, pl.14, vii.
	iv.	Sīgiri Graffiti	No.335.
C.	i.	Sīgiri Graffiti	No.1.
	ii.	Sīgiri Graffiti	No.29.
	iii.	Indikaṭusāya	EZ., Vol.III, pl.17.
	iv.	Sīgiri Graffiti	No.117.
D.	i.	Sīgiri Graffiti	No.36.
	ii.	Sīgiri Graffiti	No.76.
	iii.	Sīgiri Graffiti	No.605.
	iv.	Sīgiri Graffiti	No.619.
	v.	Sīgiri Graffiti	No.493.

PLATE 61 (0)

A.	i.	Sīgiri Graffiti	No.138.
	ii.	Sīgiri Graffiti	No.105.
	iii.	Sīgiri Graffiti	No.113.
B.	i.	Sīgiri Graffiti	No.84.
	ii.	Sīgiri Graffiti	No.338.
	iii.	Sīgiri Graffiti	No.358.
	iv.	Sīgiri Graffiti	No.375.
	v.	Sīgiri Graffiti	No.333.
C.	i.	Sīgiri Graffiti	No.317.
	ii.	Sīgiri Graffiti	No.326.
	iii.	Sīgiri Graffiti	No.393.
	iv.	Sīgiri Graffiti	No.531.

KA

ක	A	B	C	D	E
i	ආ	භ	ඈ	ඉ	ඊ
ii	ආ	භ	ඈ	ඉ	ඊ
iii	ආ	භ	ඈ	ඉ	ඊ
iv	ආ	භ		ඉ	ඊ
v	ආ			ඉ	ඊ

KHA

ක	A	B	C
i	ආ	භ	ඈ

PLATE 62 (Ka)

- | | | | |
|----|------|------------------------|-------------------------|
| A. | i. | Sīgiri Graffiti | No.350. |
| | ii. | Sīgiri Graffiti | No.364. |
| | iii. | Sīgiri Graffiti | No.301. |
| | iv. | Sīgiri Graffiti | No.203. |
| | v. | Sīgiri Graffiti | No.143. |
| B. | i. | Rāssahela Ins. | EZ., Vol.IV, pl.18. |
| | ii. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | iii. | Sīgiri Graffiti | No.88. |
| | iv. | Rāssahela Ins. | EZ., Vol.IV, pl.18. |
| C. | i. | Sīgiri Graffiti | No.575. |
| | ii. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| | iii. | Sīgiri Graffiti | No.320. |
| D. | i. | Tiriyāy Ins. | EZ., Vol.IV, pl.18. |
| | ii. | Sīgiri Graffiti | No.230. |
| | iii. | Gārandigala Ins. | EZ., Vol.III, pl.16. |
| | iv. | Sīgiri Graffiti | No.385. |
| | v. | Ambasthala Cētiya Ins. | EZ., Vol.IV, pl.14, v. |
| E. | i. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| | ii. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| | iii. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | iv. | Sīgiri Graffiti | No.333. |

PLATE 62 (Kha)

- | | | | |
|----|----|-------------------|-------------------------|
| A. | i. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| B. | i. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| C. | i. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |

CA

၆	A	B	C	D	E
i	h	h	h	၆	h
ii	h	h	h	၆	h
iii	h	h	h	၆	h
iv	h	h	h	၆	
v		h	h	၆	

CHA

၆	A
i	h

PLATE 63 (Ga)

A.	i.	Sīgiri Graffiti	No.335.
	ii.	Sīgiri Graffiti	No.350.
	iii.	Sīgiri Graffiti	No.134.
	iv.	Virandagoḍa Ins.	EZ., Vol.V, pl.4.
B.	i.	Sīgiri Graffiti	No.366.
	ii.	Gārandigala Ins.	EZ., Vol.III, pl.16.
	iii.	Tiriyāy Ins.	EZ., Vol.IV, pl.18.
	iv.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	v.	Abhayagiri Vihāra Ins.	EZ., Vol.IV, pl.14, vii.
C.	i.	Sīgiri Graffiti	No.310.
	ii.	Sīgiri Graffiti	No.64.
	iii.	Sīgiri Graffiti	No.30.
	iv.	Sīgiri Graffiti	No.1.
	v.	Virandagoḍa Ins.	EZ., Vol.V, pl.4.
D.	i.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	ii.	Tammannāgāla Ins.	EZ., Vol.IV, pl.14, v.
	iii.	Ambasthala Cētiya Ins.	EZ., Vol.IV, pl.14, v.
	iv.	Sīgiri Graffiti	No.245.
	v.	Sīgiri Graffiti	No.321.

- | | | | |
|----|------|-----------------|---------|
| E. | i. | Sīgiri Graffiti | No.32. |
| | ii. | Sīgiri Graffiti | No.350. |
| | iii. | Sīgiri Graffiti | No.317 |

PLATE 63 (Gha)

- | | | | |
|----|----|-------------------|----------------------|
| A. | i. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17. |
|----|----|-------------------|----------------------|

CA

ခ	A	B
i	၂	၂

CHA

ဇ	A
i	၂ာ

JA

ဇ	A	B	C	D	E
i	၂	၂	၂	၂	၂
ii	၂	၂	၂	၂	၂
iii	၂	၂	၂	၂	၂
iv	၂	၂	၂	၂	၂
v	၂		၂		၂
vi	၂				

PLATE 64 (Ca)

- | | | | |
|----|-----|-------------------|----------------------|
| A. | i. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17. |
| B. | ii. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |

PLATE 64 (Cha)

- | | | | |
|----|----|-------------------|-------------------------|
| A. | i. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
|----|----|-------------------|-------------------------|

PLATE 64 (Ja)

- | | | | |
|----|------|-------------------|-------------------------|
| A. | i. | Sīgiri Graffiti | No.609. |
| | ii. | Sīgiri Graffiti | No.64. |
| | iii. | Sīgiri Graffiti | No.397. |
| | iv. | Sīgiri Graffiti | No.364. |
| | v. | Sīgiri Graffiti | No.633. |
| | vi. | Sīgiri Graffiti | No.337. |
| B. | i. | Sīgiri Graffiti | No.61. |
| | ii. | Sīgiri Graffiti | No.130. |
| | iii. | Sīgiri Graffiti | No.625. |
| | iv. | Sīgiri Graffiti | No.96. |
| C. | i. | Virandagoda Ins. | EZ., Vol.V, pl.4. |
| | ii. | Sīgiri Graffiti | No.203. |
| | iii. | Sīgiri Graffiti | No.370. |
| | iv. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| | v. | Sīgiri Graffiti | No.566. |

PLATE 64

- | | | | |
|----|------|------------------------|-------------------------|
| D. | i. | Sīgiri Graffiti | No.632. |
| | ii. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | iii. | Rāssahela Ins. | EZ., Vol.IV, pl.18. |
| | iv. | Ambasthala Cētiya Ins. | EZ., Vol.IV, pl.14, v. |
| E. | i. | Sīgiri Graffiti | No.366. |
| | ii. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| | iii. | Sīgiri Graffiti | No.333. |
| | iv. | Sīgiri Graffiti | No.321. |
| | v. | Tammannāgala Ins. | EZ., Vol.IV, pl.14, vi. |

TA

②	A	B	C	D	E
i	C	2	6	h	2
ii	C	2	6	h	2
iii	C	2	6	h	2
iv	C	2	6	h	2
v	C	2	ω	i	2
vi	C	2			
vii	U	2			

PLATE 65 (Ta)

- | | | | |
|----|------|------------------|-------------------------|
| A. | i. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | ii. | Sīgiri Graffiti | No.345. |
| | iii. | Sīgiri Graffiti | No.84. |
| | iv. | Sīgiri Graffiti | No.279. |
| | v. | Sīgiri Graffiti | No.203. |
| | vi. | Sīgiri Graffiti | No.331. |
| | vii. | Sīgiri Graffiti | No.337. |
| B. | i. | Sīgiri Graffiti | No.333. |
| | ii. | Tammānāgala Ins. | EZ., Vol.IV, pl.14, vi. |
| | iii. | Rāssahela Ins. | EZ., Vol.IV, pl.18. |
| | iv. | Sīgiri Graffiti | No.118. |
| | v. | Sīgiri Graffiti | No.482. |
| | vi. | Sīgiri Graffiti | No.525. |
| | vii. | Gāraṇḍigala Ins. | EZ., Vol.III, pl.16. |
| C. | i. | Sīgiri Graffiti | No.11. |
| | ii. | Sīgiri Graffiti | No.113. |
| | iii. | Sīgiri Graffiti | No.529. |
| | iv. | Sīgiri Graffiti | No.463. |
| | v. | Virandagoḍa Ins. | EZ., Vol.V, pl.4. |
| D. | i. | Sīgiri Graffiti | No.134. |
| | ii. | Sīgiri Graffiti | No.317. |
| | iii. | Sīgiri Graffiti | No.477. |
| | iv. | Sīgiri Graffiti | No.385. |

PLATE 65

D.	i.	Sīgiri Graffiti	No.120.
	ii.	Ambasthala Cētiya Ins.	EZ., Vol.IV, pl.14, v.
	iii.	Sīgiri Graffiti	No.375.
	iv.	Sīgiri Graffiti	No.360.
	v.	Sīgiri Graffiti	No.58.

DA

ခ	A	B
i	၃	၁
ii	၆	၃
iii	၆	၁
iv	၃	၃

NA

စ	A	B	C	D
i	၁	၁	၁	၁
ii	၁	၁	၁	၁
iii	၁	၁	၁	၁
iv	၁	၁		၁
v	၁	၁		

PLATE 66 (Da)

- | | | | |
|----|------|------------------|----------------------|
| A. | i. | Sīgiri Graffiti | No.393. |
| | ii. | Sīgiri Graffiti | No.301. |
| | iii. | Sīgiri Graffiti | No.331. |
| | iv. | Sīgiri Graffiti | No.32. |
| B. | i. | Gārandigala Ins. | EZ., Vol.III, pl.16. |
| | ii. | Sīgiri Graffiti | No.222. |
| | iii. | Sīgiri Graffiti | No.358. |
| | iv. | Sīgiri Graffiti | No.502. |

PLATE 66 (Na)

- | | | | |
|----|------|------------------------|--------------------------|
| A. | i. | Virandagoḍa Ins. | EZ., Vol.V, pl.4. |
| | ii. | Sīgiri Graffiti | No.375. |
| | iii. | Sīgiri Graffiti | No.2. |
| | iv. | Sīgiri Graffiti | No.181. |
| | v. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| B. | i. | Gārandigala Ins. | EZ., Vol.III, pl.16. |
| | ii. | Rāssahela Ins. | EZ., Vol.IV, pl.18. |
| | iii. | Virandagoḍa Ins. | EZ., Vol.V, pl.4. |
| | iv. | Sīgiri Graffiti | No.632. |
| | v. | Sīgiri Graffiti | No.566. |
| C. | i. | Abhayagiri Vihāra Ins. | EZ., Vol.IV, pl.14, vii. |
| | ii. | Sīgiri Graffiti | No.527. |
| | iii. | Gārandigala Ins. | EZ., Vol.III, pl.16. |

PLATE 66

D.	i.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	ii.	Sīgiri Graffiti	No.19.
	iii.	Sīgiri Graffiti	No.619.
	iv.	Sīgiri Graffiti	No.321.

TA

あ	A	B	C	D
i	あ	あ	あ	あ
ii	あ	あ	あ	あ
iii	あ	あ	あ	あ
iv	あ	あ	あ	
v	あ			

THA

あ	A	B
i	あ	あ
ii	あ	あ

PLATE 67 (Ta)

- | | | | |
|----|------|------------------------|--------------------------|
| A. | i. | Abhayagiri Vihāra Ins. | EZ., Vol.IV, pl.14, vii. |
| | ii. | Rāssahela Ins. | EZ., Vol.IV, pl.18. |
| | iii. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | iv. | Sīgiri Graffiti | No.333. |
| | v. | Sīgiri Graffiti | No.19. |
| B. | i. | Sīgiri Graffiti | No.230. |
| | ii. | Sīgiri Graffiti | No.527. |
| | iii. | Sīgiri Graffiti | No.181. |
| | iv. | Sīgiri Graffiti | No.333. |
| C. | i. | Gārandigala Ins. | EZ., Vol.III, pl.16. |
| | ii. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| | iii. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | iv. | Sīgiri Graffiti | No.203. |
| D. | i. | Sīgiri Graffiti | No.92. |
| | ii. | Sīgiri Graffiti | No.143. |
| | iii. | Virandagoḍa Ins. | EZ., Vol.V, pl.4. |

PLATE 67 (Tha)

- | | | | |
|----|-----|-------------------|-------------------------|
| A. | i. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | ii. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| B. | i. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| | ii. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |

DA

ᱢ	A	B	C	D
i	ᱢ	ᱢ	ᱢ	ᱢ
ii	ᱢ	ᱢ	ᱢ	ᱢ
iii	ᱢ	ᱢ		ᱢ
iv	ᱢ	ᱢ		
v	ᱢ	ᱢ		
vi		ᱢ		

DHA

ᱢ	A	B	C
i	ᱢ	ᱢ	ᱢ

PLATE 68 (Da)

- | | | | |
|----|------|------------------------|--------------------------|
| A. | i. | Abhayagiri Vihāra Ins. | EZ., Vol.IV, pl.14, vii. |
| | ii. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | iii. | Sīgiri Graffiti | No.15. |
| | iv. | Sīgiri Graffiti | No.126. |
| | v. | Sīgiri Graffiti | No.333. |
| B. | i. | Gārandigala Ins. | EZ., Vol.III, pl.16. |
| | ii. | Sīgiri Graffiti | No.120. |
| | iii. | Sīgiri Graffiti | No.233. |
| | iv. | Virandagoḍa Ins. | EZ., Vol.V, pl.4. |
| | v. | Sīgiri Graffiti | No.194. |
| | vi. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| C. | i. | Sīgiri Graffiti | No.271. |
| | ii. | Sīgiri Graffiti | No.19. |
| D. | i. | Gārandigala Ins. | EZ., Vol.III, pl.16. |
| | ii. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | iii. | Rāssahela Ins. | EZ., Vol.IV, pl.18. |

PLATE 68 (Dha)

- | | | | |
|----|----|-------------------|----------------------|
| A. | i. | Tiriyāy Ins. | EZ., Vol.IV, pl.18. |
| B. | i. | Indikaṭusāya Ins. | EZ., Vol.III, pl.18. |
| C. | i. | Rāssahela Ins. | EZ., Vol.IV, pl.18. |

NA

30	A	B	C	D
i	ㄣ	ㄣ	ㄣ	ㄣ
ii	ㄣ	ㄣ	ㄣ	ㄣ
iii	ㄣ	ㄣ	ㄣ	ㄣ
iv	ㄣ	ㄣ	ㄣ	ㄣ
v	ㄣ		ㄣ	ㄣ
vi	ㄣ			

PLATE 69 (Na)

A.	i.	Abhayagiri Vihāra Ins.	EZ., Vol.IV, pl.14.
	ii.	Gārandigala Ins.	EZ., Vol.III, pl.16.
	iii.	Sīgiri Graffiti	No.321.
	iv.	Virandagoḍa Ins.	EZ., Vol.V, pl.4.
	v.	Sīgiri Graffiti	No.32.
	vi.	Sīgiri Graffiti	No.527.
B.	i.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	ii.	Sīgiri Graffiti	No.203.
	iii.	Sīgiri Graffiti	No.333.
	iv.	Ambasthala Cētiya Ins.	EZ., Vol.IV, pl.14.
C.	i.	Sīgiri Graffiti	No.345.
	ii.	Sīgiri Graffiti	No.117.
	iii.	Sīgiri Graffiti	No.463.
	iv.	Sīgiri Graffiti	No.30.
	v.	Sīgiri Graffiti	No.230.
D.	i.	Sīgiri Graffiti	No.1.
	ii.	Sīgiri Graffiti	No.222.
	iii.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	iv.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	v.	Tammanāgala Ins.	EZ., Vol.IV, pl.14, vi.
	vi.	Sīgiri Graffiti	No.92.

PA

ဗ	A	B	C	D
i	✓	✓	၁	၁
ii	✓	✓	၁	၁
iii	၁	၁	၁	၁
iv	၁	၁	၁	၁
v	၁	၁	၁	
vi		၁	၁	

PHA

ဗ	A	B
i	၁	၁

PLATE 70 (Pa)

- | | | | |
|----|------|------------------------|-------------------------|
| A. | i. | Rāssahela Ins. | EZ., Vol.IV, pl.18. |
| | ii. | Rāssahela Ins. | EZ., Vol.IV, pl.18. |
| | iii. | Rāssahela Ins. | EZ., Vol.IV, pl.18. |
| | iv. | Rāssahela Ins. | EZ., Vol.IV, pl.18. |
| | v. | Rāssahela Ins. | EZ., Vol.IV, pl.18. |
| B. | i. | Gārandigala Ins. | EZ., Vol.III, pl.16. |
| | ii. | Gārandigala Ins. | EZ., Vol.III, pl.16. |
| | iii. | Gārandigala Ins. | EZ., Vol.III, pl.16. |
| | iv. | Virandagoḍa Ins. | EZ., Vol.V, pl.4. |
| | v. | Gārandigala Ins. | EZ., Vol.III, pl.16. |
| | vi. | Gārandigala Ins. | EZ., Vol.III, pl.16. |
| C. | i. | Sīgiri Graffiti | No.10. |
| | ii. | Sīgiri Graffiti | No.333. |
| | iii. | Virandagoḍa Ins. | EZ., Vol.V, pl.4. |
| | iv. | Sīgiri Graffiti | No.302. |
| | v. | Sīgiri Graffiti | No.117. |
| | vi. | Sīgiri Graffiti | No.335. |
| D. | i. | Ambasthala Cētiya Ins. | EZ., Vol.IV, pl.14, v. |
| | ii. | Tammānnāgala Ins. | EZ., Vol.IV, pl.14, vi. |
| | iii. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | iv. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |

PLATE 70 (Pha)

A. i. Abhayagiri Vihāra Ins.

EZ., Vol.IV, pl.14, vii.

ii. Abhayagiri Vihāra Ins.

EZ., Vol.IV, pl.14, vii.

BA

ခ	A	B	C	D
i	၃	၄	၅	၆
ii	၇	၈	၉	
iii	၁၀	၁၁	၁၂	
iv	၁၃	၁၄	၁၅	
v	၁၆	၁၇		

BHA

ခ	A	B
i	၃	၄

PLATE 71 (Ba)

- | | | | |
|----|------|------------------------|--------------------------|
| A. | i. | Ambasthala Cētiya Ins. | EZ., Vol.IV, pl.14, v. |
| | ii. | Sīgiri Graffiti | No.130. |
| | iii. | Sīgiri Graffiti | No.484. |
| | iv. | Sīgiri Graffiti | No.372. |
| | v. | Sīgiri Graffiti | No.52. |
| B. | i. | Abhayagiri Vihāra Ins. | EZ., Vol.IV, pl.14, vii. |
| | ii. | Gārandigala Ins. | EZ., Vol.III, pl.16. |
| | iii. | Tiriyāy Ins. | EZ., Vol.IV, pl.18. |
| | iv. | Virandagoḍa Ins. | EZ., Vol.V, pl.4. |
| | v. | Sīgiri Graffiti | No.117. |
| C. | i. | Sīgiri Graffiti | No.463. |
| | ii. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| | iii. | Sīgiri Graffiti | No.621. |
| | iv. | Sīgiri Graffiti | No.335. |
| D. | i. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |

PLATE 71 (Bha)

- | | | | |
|----|----|-------------------|-------------------------|
| A. | i. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| B. | i. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |

MA

②	A	B	C
i	3	8	2
ii	8	8	2
iii	8	8	2
iv	8	8	2
v	8	8	2

PLATE 72 (Ma)

- | | | | |
|----|------|------------------------|--------------------------|
| A. | i. | Gāraṇḍigala Ins. | EZ., Vol.III, pl.16. |
| | ii. | Rāssahela Ins. | EZ., Vol.IV, pl.18. |
| | iii. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | iv. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | v. | Gāraṇḍigala Ins. | EZ., Vol.III, pl.16. |
| B. | i. | Abhayagiri Vihāra Ins. | EZ., Vol.IV, pl.14, vii. |
| | ii. | Rāssahela Ins. | EZ., Vol.IV, pl.18. |
| | iii. | Indikaṭusāya Ins. | EZ., Vol.III, pl.18. |
| | iv. | Sīgiri Graffiti | No.333. |
| | v. | Sīgiri Graffiti | No.203. |
| C. | i. | Ambasthala Cētiya Ins. | EZ., Vol.IV, pl.14, v. |
| | ii. | Tammānnāgala Ins. | EZ., Vol.IV, pl.14, vi. |
| | iii. | Sīgiri Graffiti | No.326. |
| | iv. | Virandagoḍa Ins. | EZ., Vol.V, pl.4. |
| | v. | Sīgiri Graffiti | No.632. |

YA

ය	A	B	C	D
i	ඳ	ඹ	ඹ	ඹ
ii	ඳ	ඹ	ඹ	ඹ
iii	ඳ	ඹ	ඹ	ඹ
iv	ඳ	ඹ	ඹ	ඹ
v	ඳ	ඹ	ඹ	ඹ
vi	ඳ	ඹ		
vii	ඳ			

PLATE 73 (Ya)

A.	i.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	ii.	Sīgiri Graffiti	No.130.
	iii.	Sīgiri Graffiti	No.43.
	iv.	Sīgiri Graffiti	No.92.
	v.	Sīgiri Graffiti	No.370.
	vi.	Sīgiri Graffiti	No.109.
	vii.	Tammānāgala Ins.	EZ., Vol.IV, pl.14, vi.
B.	i.	Sīgiri Graffiti	No.345.
	ii.	Sīgiri Graffiti	No.106.
	iii.	Sīgiri Graffiti	No.522.
	iv.	Sīgiri Graffiti	No.230.
	v.	Gāraṇḍigala Ins.	EZ., Vol.III, pl.16.
	vi.	Sīgiri Graffiti	No.529.
C.	i.	Gāraṇḍigala Ins.	EZ., Vol.III, pl.16.
	ii.	Gāraṇḍigala Ins.	EZ., Vol.III, pl.16.
	iii.	Sīgiri Graffiti	No.11.
	iv.	Sīgiri Graffiti	No.29.
	v.	Abhayagiri Vihāra Ins.	EZ., Vol.IV, pl.14, vii.
D.	i.	Virandagoḍa Ins.	EZ., Vol.V, pl.4.
	ii.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	iii.	Sīgiri Graffiti	No.353.
	iv.	Sīgiri Graffiti	No.333.
	v.	Ambasthala Cētiya Ins.	EZ., Vol.IV, pl.14, v.

RA

6	A	B	C	D
i	{	}	U	U
ii		}	U	U
iii	7	?	U	U
iv	7	}	U	U
v	7		U	U
vi			U	
vii	7		U	
viii			U	

PLATE 74 (Ra)

A.	i.	Sīgiri Graffiti	No.566.
	ii.	Sīgiri Graffiti	No.136.
	iii.	Sīgiri Graffiti	No.370.
	iv.	Sīgiri Graffiti	No.30.
	v.	Sīgiri Graffiti	No.119.
	vi.	Abhayagiri Vihāra Ins.	EZ., Vol.IV, pl.14, vii.
	vii.	Sīgiri Graffiti	No.321.
	viii.	Sīgiri Graffiti	No.203.
B.	i.	Gārandigala Ins.	EZ., Vol.III, pl.16.
	ii.	Ambasthala Cētiya Ins.	EZ., Vol.IV, pl.14, vii.
	iii.	Sīgiri Graffiti	No.117.
	iv.	Sīgiri Graffiti	No.345.
C.	i.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	ii.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	iii.	Gārandigala Ins.	EZ., Vol.III, pl.16.
	iv.	Sīgiri Graffiti	No.127.
	v.	Virandagoḍa Ins.	EZ., Vol.V, pl.4.
	vi.	Sīgiri Graffiti	No.616.
	vii.	Sīgiri Graffiti	No.470.
	viii.	Sīgiri Graffiti	No.92.
D.	i.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	ii.	Sīgiri Graffiti	No.114.
	iii.	Sīgiri Graffiti	No.230.
	iv.	Sīgiri Graffiti	No.19.
	v.	Sīgiri Graffiti	No.477.

LA

㊦	A	B	C
i	㊦	㊦	㊦
ii	㊦	㊦	㊦
iii	㊦	㊦	㊦
iv	㊦	㊦	㊦
v	㊦	㊦	㊦
vi	㊦	㊦	㊦
vii	㊦		

PLATE 75 (La)

A.	i.	Abhayagiri Vihāra Ins.	EZ., Vol.IV, pl.14, vii.
	ii.	Gārandigala Ins.	EZ., Vol.III, pl.16.
	iii.	Sīgiri Graffiti	No.19.
	iv.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	v.	Sīgiri Graffiti	No.262.
	vi.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	vii.	Sīgiri Graffiti	No.1.
B.	i.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	ii.	Sīgiri Graffiti	No.321.
	iii.	Sīgiri Graffiti	No.106.
	iv.	Sīgiri Graffiti	No.222.
	v.	Sīgiri Graffiti	No.302.
	vi.	Sīgiri Graffiti	No.88.
C.	i.	Ambasthala Cētiya Ins.	EZ., Vol.IV, pl.14, v.
	ii.	Sīgiri Graffiti	No.345.
	iii.	Virandagoḍa Ins.	EZ., Vol.V, pl.4.
	iv.	Sīgiri Graffiti	No.615.
	v.	Sīgiri Graffiti	No.61.
	vi.	Sīgiri Graffiti	No.115.

VA

②	A	B	C	D
i	○	○	∪	∪
ii	○	○	∪	∪
iii	○	○	∪	∪
iv	○	○	∪	∪
v	○	○	∪	
vi	○	○	∪	

SA

GA	A	B
i	∪	∪

PLATE 76 (Va)

A.	i.	Sīgiri Graffiti	No.643.
	ii.	Sīgiri Graffiti	No.64.
	iii.	Sīgiri Graffiti	No.61.
	iv.	Virandagoḍa Ins.	EZ., Vol.V, pl.4.
	v.	Sīgiri Graffiti	No.120.
	vi.	Sīgiri Graffiti	No.624.
B.	i.	Abhayagiri Vihāra Ins.	EZ., Vol.IV, pl.14, vii.
	ii.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	iii.	Ambasthala Cētiya Ins.	EZ., Vol.IV, pl.14, v.
	iv.	Sīgiri Graffiti	No.321.
	v.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	vi.	Sīgiri Graffiti	No.117.
C.	i.	Gāraṇḍigala Ins.	EZ., Vol.III, pl.16.
	ii.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	iii.	Sīgiri Graffiti	No.145.
	iv.	Sīgiri Graffiti	No.194.
	v.	Sīgiri Graffiti	No.65.
	vi.	Virandagoḍa Ins.	EZ., Vol.V, pl.4.

- | | | | |
|----|------|------------------|----------------------|
| D. | i. | Gāraṇḍigala Ins. | EZ., Vol.III, pl.16. |
| | ii. | Sīgiri Graffiti | No.345. |
| | iii. | Virandagoda Ins. | EZ., Vol.V, pl.4. |
| | iv. | Sīgiri Graffiti | No.32. |

PLATE 76 (Śa)

- | | | | |
|----|----|-------------------|-------------------------|
| A. | i. | Indikatusāya Ins. | EZ., Vol.III, pl.17-19. |
| B. | i. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |

ᡥᡠᡳ

ᡥᡠᡳ	A	B
i	ᡥᡠᡳ	ᡥᡠᡳ

ᡥᡠᡳ

ᡥᡠᡳ	A	B	C	D
i	ᡥᡠᡳ	ᡥᡠᡳ	ᡥᡠᡳ	ᡥᡠᡳ
ii	ᡥᡠᡳ	ᡥᡠᡳ	ᡥᡠᡳ	
iii	ᡥᡠᡳ	ᡥᡠᡳ	ᡥᡠᡳ	
iv	ᡥᡠᡳ	ᡥᡠᡳ	ᡥᡠᡳ	
v		ᡥᡠᡳ	ᡥᡠᡳ	

PLATE 77 (Śa)

- | | | | |
|----|----|-------------------|-------------------------|
| A. | i. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| B. | i. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |

PLATE 77 (Sa)

- | | | | |
|----|------|------------------------|--------------------------|
| A. | i. | Gāraṇḍigala Ins. | EZ., Vol.III, pl.16. |
| | ii. | Sīgiri Graffiti | No.115. |
| | iii. | Virandagoḍa Ins. | EZ., Vol.V, pl.4. |
| | iv. | Rāssahela Ins. | EZ., Vol.IV, pl.18. |
| B. | i. | Gāraṇḍigala Ins. | EZ., Vol.III, pl.16. |
| | ii. | Rāssahela Ins. | EZ., Vol.IV, pl.18. |
| | iii. | Sīgiri Graffiti | No.122. |
| | iv. | Virandagoḍa Ins. | EZ., Vol.V, pl.4. |
| | v. | Sīgiri Graffiti | No.1. |
| C. | i. | Sīgiri Graffiti | No.345. |
| | ii. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | iii. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| | iv. | Abhayagiri Vihāra Ins. | EZ., Vol.IV, pl.14, vii. |
| | v. | Tammānnāgala Ins. | EZ., Vol.IV, pl.14, vi. |
| D. | i. | Rāssahela Ins. | EZ., Vol.IV, pl.18. |

HA

ᠮ	A	B	C
i	ᠰ	ᠰ	ᠰ
ii	ᠰ	ᠰ	ᠰ
iii	ᠰ	ᠰ	ᠰ
iv	ᠰ	ᠰ	ᠰ
v		ᠰ	ᠰ
vi		ᠰ	ᠰ

PLATE 78 (Ha)

A.	i.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	ii.	Sīgiri Graffiti	No.93.
	iii.	Sīgiri Graffiti	No.52.
	iv.	Sīgiri Graffiti	No.32.
B.	i.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	ii.	Ambasthala Cētiya Ins.	EZ., Vol.IV, pl.14, v.
	iii.	Sīgiri Graffiti Ins.	No.134.
	iv.	Sīgiri Graffiti	No.19.
	v.	Gārandigala Ins.	EZ., Vol.III, pl.16.
	vi.	Sīgiri Graffiti	No.300.
C.	i.	Virandagoḍa Ins.	EZ., Vol.V, pl.4.
	ii.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	iii.	Abhayagiri Vihāra Ins.	EZ., Vol.IV, pl.14, vii.
	iv.	Tammānnāgala Ins.	EZ., Vol.IV, pl.14, vi.
	v.	Sīgiri Graffiti	No.221.
	vi.	Sīgiri Graffiti	No.222.

LA









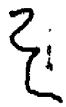

e	A	B	C
i			
ii			
iii			
iv			

PLATE 79 (Ia)

A.	i.	Sīgiri Graffiti	No.10.
	ii.	Sīgiri Graffiti	No.29.
	iii.	Sīgiri Graffiti	No.30.
	iv.	Virandagoḍa Ins.	EZ., Vol.V, pl.4.
B.	i.	Gāraṇḍigala Ins.	EZ., Vol.III, pl.16.
	ii.	Tammānnāgala Ins.	EZ., Vol.IV, pl.14, vi.
	iii.	Sīgiri Graffiti	No.365.
C.	i.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	ii.	Ambasthala Cētiya Ins.	EZ., Vol.IV, pl.14, v.
	iii.	Virandagoḍa Ins.	EZ., Vol.V, pl.4.

medial \bar{A}






























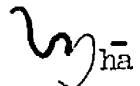

	A	B	C
i	 $k\bar{a}$		 $k\bar{a}$
ii	 $j\bar{a}$	 $j\bar{a}$	 $g\bar{a}$
iii	 $t\bar{a}$	 $t\bar{a}$	 $th\bar{a}$
iv	 $dh\bar{a}$	 $d\bar{a}$	 $d\bar{a}$
v	 $n\bar{a}$	 $n\bar{a}$	 $n\bar{a}$
vi	 $p\bar{a}$		 $p\bar{a}$
vii	 $b\bar{a}$		
viii	 $m\bar{a}$	 $m\bar{a}$	 $m\bar{a}$
ix	 $y\bar{a}$	 $y\bar{a}$	 $y\bar{a}$
x	 $r\bar{a}$	 $r\bar{a}$	 $r\bar{a}$
xi	 $v\bar{a}$	 $s\bar{a}$	 $s\bar{a}$
xii	 $h\bar{a}$		 $h\bar{a}$

PLATE 80 (Medial Ā)

A.	i.	Gāraṇḍigala Ins.	EZ., Vol.III, pl.16.
	ii.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	iii.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	iv.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	v.	Gāraṇḍigala Ins.	EZ., Vol.III, pl.16.
	vi.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	vii.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	viii.	Sīgiri Graffiti	No.117.
	ix.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	x.	Sīgiri Graffiti	No.321.
	xi.	Sīgiri Graffiti	No.124.
	xii.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
B.	ii.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	iii.	Virandagoḍa Ins.	EZ., Vol.V, pl.4.
	iv.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	v.	Abhayagiri Vihāra Ins.	EZ., Vol.IV, pl.14, vii.
	viii.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	ix.	Sīgiri Graffiti	No.19.
	x.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	xi.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.

PLATE 80

C.	i.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	ii.	Garandigala Ins.	EZ., Vol.III, pl.16.
	iii.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	iv.	Garandigala Ins.	EZ., Vol.III, pl.16.
	v.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	vi.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	viii.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	ix.	Sīgiri Graffiti	No.345.
	x.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	xi.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	xii.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.

medial \ddot{A}



















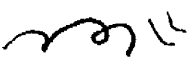
	A	B	
i			kä
ii			gä
iii			jä
iv			nä
v			tä
vi			pä
vii			bä
viii			rä
ix			lä
x			ndä
medial \ddot{A}			nä

PLATE 81 (Medial Ā)

A.	i.	Sīgiri Graffiti	No.203.
	ii.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	iii.	Sīgiri Graffiti	No.203.
	iv.	Sīgiri Graffiti	No.61.
	v.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	vi.	Sīgiri Graffiti	No.10.
	vii.	Sīgiri Graffiti	No.317.
	viii.	Sīgiri Graffiti	No.363.
	ix.	Sīgiri Graffiti	No.341.
B.	i.	Sīgiri Graffiti	No.221.
	ii.	Sīgiri Graffiti	No.317.
	iii.	Sīgiri Graffiti	No.65.
	iv.	Abhayagiri Vihāra Ins.	EZ., Vol.IV, pl.14, vii.
	v.	Sīgiri Graffiti	No.301.
	vi.	Sīgiri Graffiti	No.117.
	vii.	Virandagoḍa Ins.	EZ., Vol.V, pl.4.
	viii.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	x.	Gāraṇḍigala Ins.	EZ., Vol.III, pl.16.

PLATE 81 (Medial Ā̄)

A.	i.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
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medial

I

















































	A	B			A	B	
i			ki	xiv			bi
			gi	xv			bi
iii			ji	xvi			mi
iv	 di		ni	xvii			mi
v			ti	xviii			mi
vi			ti	xix			yi
vii	 thi		di	xx			yi
viii			di	xxi			ri
ix			dhi	xxii			li
x			ni	xxiii			vi
xi			ni	xxiv			si
xii			pi	xxv			hi
xiii			pi	xxvi			li








PLATE 82 (Medial I)

A.	i.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	iii.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	iv.	Ambasthala Cētiya Ins.	EZ., Vol.IV, pl.14, v.
	v.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	vi.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	vii.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	viii.	Gārandigala Ins.	EZ., Vol.III, pl.16.
	ix.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	x.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	xi.	Sīgiri Graffiti	No.117.
	xii.	Tammānāgala Ins.	EZ., Vol.IV, pl.14, vi.
	xiii.	Sīgiri Graffiti	No.124.
	xiv.	Sīgiri Graffiti	No.321.
	xvi.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	xvii.	Ambasthala Cētiya Ins.	EZ., Vol.IV, pl.14, vi.
	xviii.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	xix.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	xx.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	xxi.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	xxii.	Sīgiri Graffiti	No.233.
	xxiii.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	xxiv.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	xxv.	Abhayagiri Vihāra Ins.	EZ., Vol.IV, pl.14, vii.
	xxvi.	Tammānāgala Ins.	EZ., Vol.IV, pl.14, vi.

PLATE 82

B.	i.	Gāraṇḍigala Ins.	EZ., Vol.III, pl.16.
	ii.	Sīgiri Graffiti	No.345.
	iii.	Sīgiri Graffiti	No.345.
	iv.	Sīgiri Graffiti	No.203.
	v.	Gāraṇḍigala Ins.	EZ., Vol.III, pl.16.
	vi.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	vii.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	viii.	Abhayagiri Vihāra Ins.	EZ., Vol.IV, pl.14, vii.
	x.	Sīgiri Graffiti	No.345.
	xi.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	xii.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	xiii.	Sīgiri Graffiti	No.143.
	xiv.	Sīgiri Graffiti	No.203.
	xv.	Gāraṇḍigala Ins.	EZ., Vol.III, pl.16.
	xvi.	Abhayagiri Vihāra Ins.	EZ., Vol.IV, pl.14, vii.
	xvii.	Virandagoḍa Ins.	EZ., Vol.V, pl.4.
	xviii.	Gāraṇḍigala Ins.	EZ., Vol.III, pl.16.
	xix.	Sīgiri Graffiti	No.345.
	xxi.	Gāraṇḍigala Ins.	EZ., Vol.III, pl.16.
	xxii.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	xxiii.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	xxiv.	Gāraṇḍigala Ins.	EZ., Vol.III, pl.16.
	xxv.	Sīgiri Graffiti	No.117.

medial

	A	B
i		
ii		
iii		
iv		
v		

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tī

rī

vī

PLATE 83 (Medial I)

A. i. Sīgiri Graffiti

No.321.

ii. Sīgiri Graffiti

No.321.

iii. Tiriyāy Ins.

EZ., Vol.IV, pl.16.

v. Rāssahela Ins.

EZ., Vol.IV, pl.18.

B. i. Sīgiri Graffiti

No.345.

iv. Sīgiri Graffiti

No.1.

v. Rāssahela Ins.

EZ., Vol.IV, pl.18.

medial U

































	A	B	C
i	 ku	 ku	 ku
ii	 tu	 gu	 gu
iii	 du	 tu	 tu
iv	 nu	 nu	 nu
v	 pu	 pu	 pu
vi	 bu	 bu	 bu
vii	 mu	 mu	 yu
viii	 yu	 yu	 ru
ix	 lu	 lu	 lu
x	 su	 su	
xi	 hu	 hu	 hu






PLATE 84 (Medial U)

- | | | | |
|----|-------|------------------------|--------------------------|
| A. | i. | Gāraṇḍigala Ins. | EZ., Vol.III, pl.16. |
| | ii. | Tammānnāgala Ins. | EZ., Vol.IV, pl.14, vi. |
| | iii. | Gāraṇḍigala Ins. | EZ., Vol.III, pl.16. |
| | iv. | Gāraṇḍigala Ins. | EZ., Vol.III, pl.16. |
| | v. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| | vi. | Gāraṇḍigala Ins. | EZ., Vol.III, pl.16. |
| | vii. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| | viii. | Sīgiri Graffiti | No.333. |
| | ix. | Sīgiri Graffiti | No.126. |
| | x. | Sīgiri Graffiti | No.333. |
| | xi. | Rāssahela Ins. | EZ., Vol.IV, pl.18. |
| B. | i. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | ii. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | iii. | Rāssahela Ins. | EZ., Vol.IV, pl.18. |
| | iv. | Sīgiri Graffiti | No.340. |
| | v. | Sīgiri Graffiti | No.345. |
| | vi. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | vii. | Gāraṇḍigala Ins. | EZ., Vol.III, pl.16. |
| | viii. | Sīgiri Graffiti | No.345. |
| | ix. | Gāraṇḍigala Ins. | EZ., Vol.III, pl.16. |
| | x. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | xi. | Abhayagiri Vihāra Ins. | EZ., Vol.IV, pl.14, vii. |

PLATE 84

C.	i.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	ii.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	iii.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	iv.	Śīgiri Graffiti	No.61.
	v.	Gāraṇḍigala Ins.	EZ., Vol.III, pl.16.
	vi.	Abhayagiri Vihāra Ins.	EZ., Vol.IV, pl.14, vii.
	vii.	Abhayagiri Vihāra Ins.	EZ., Vol.IV, pl.14, vii.
	viii.	Abhayagiri vihāra Ins.	EZ., Vol.IV, pl.14, vii.
	viii.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	ix.	Śīgiri Graffiti	No.203.
	xi.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.

medial \bar{U}

	A	B
i		
ii		
iii		
iv		

cū

dhū

pū

vū

PLATE 85 (Medial Ū)

- | | | | |
|----|------|-------------------|-------------------------|
| A. | i. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| | ii. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| | iii. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | iv. | Sīgiri Graffiti | No.118. |
| B. | iv. | Virandagoḍa, Ins. | EZ., Vol.V, pl.4. |

medial E

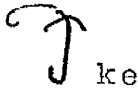
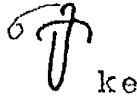
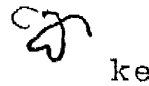
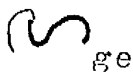

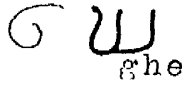





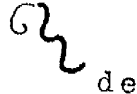

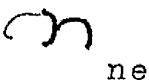
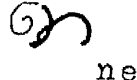
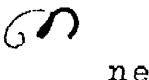



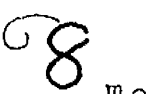
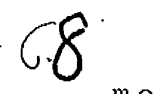
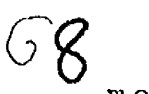
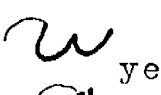

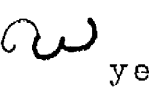
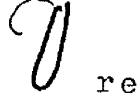

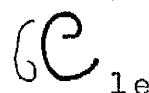


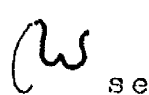


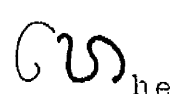
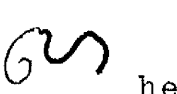

	A	B	C
i	 ke	 ke	 ke
ii	 ge	 ge	 ghe
iii	 je	 ne	
iv	 te	 te	
v	 de	 de	 de
vi	 ne	 ne	 ne
vii	 be	 be	 be
viii	 me	 me	 me
ix	 ye	 ye	 ye
x	 re	 le	 le
xi	 ve		 se
xii	 se	 se	 se
xiii	 he	 he	 he

PLATE 86 (Medial E)

- | | | | |
|----|-------|------------------------|--------------------------|
| A. | i. | Sīgiri Graffiti | No.615. |
| | ii. | Rāssahela Ins. | EZ., Vol.IV, pl.18. |
| | iii. | Tammānnāgala Ins. | EZ., Vol.IV, pl.14, vi. |
| | iv. | Rāssahela Ins. | EZ., Vol.IV, pl.18. |
| | v. | Gārandigala Ins. | EZ., Vol.III, pl.16. |
| | vi. | Gārandigala Ins. | EZ., Vol.III, pl.16. |
| | vii. | Sīgiri Graffiti | No.2. |
| | viii. | Sīgiri Graffiti | No.345. |
| | ix. | Gārandigala Ins. | EZ., Vol.III, pl.16. |
| | x. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | xi. | Abhayagiri Vihāṃ Ins. | EZ., Vol.IV, pl.14, vii. |
| | xii. | Sīgiri Graffiti | No.47. |
| | xiii. | Sīgiri Graffiti | No.117. |
| B. | i. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | ii. | Ambasthala Cētiya Ins. | EZ., Vol.IV, pl.14, v. |
| | iii. | Sīgiri Graffiti Ins. | No.525. |
| | iv. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | v. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | vi. | Sīgiri Graffiti | No.345. |
| | vii. | Sīgiri Graffiti | No.117. |
| | viii. | Abhayagiri Vihāra Ins. | EZ., Vol.IV, pl.14, vii. |
| | ix. | Sīgiri Graffiti | No.32. |
| | x. | Gārandigala Ins. | EZ., Vol.III, pl.16. |
| | xii. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |

PLATE 86

B.	xiii.	Abhayagiri Vihāra Ins.	EZ., Vol.IV, pl.14, vii.
C.	i.	Gārandigala Ins.	EZ., Vol.III, pl.16.
	ii.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	v.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	vi.	Sīgiri Graffiti	No.320.
	vii.	Sīgiri Graffiti	No.203.
	viii.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	ix.	Abhayagiri Vihāra Ins.	EZ., Vol.IV, pl.14, vii.
	x.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	xi.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	xii.	Sīgiri Graffiti	No.203.
	xiii.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.

medial AI

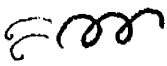
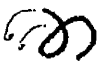
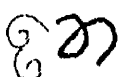


	A	
i		nai
ii		tai
iii		tai
iv		rai
v		lai

PLATE 87 (Medial AI)

A.	i.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	ii.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	iii.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	iv.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	v.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.

medial ○
















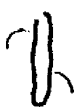






	A	B	
i			ko
ii			go
iii			jo
iv			to
v			no
vi			po
vii			bo
viii			mo
ix			ro
x			lo
xi			so
xii			so
xiii			ho

PLATE 88 (Medial O)

- | | | | |
|----|-------|------------------------|--------------------------|
| A. | i. | Rāssahela Ins. | EZ., Vol.IV, pl.16. |
| | ii. | Ambasthala Cētiya Ins. | EZ., Vol.IV, pl.14, v. |
| | iii. | Ambasthala Cētiya Ins. | EZ., Vol.IV, pl.14, v. |
| | iv. | Sīgiri Graffiti | No.301. |
| | v. | Rāssahela Ins. | EZ., Vol.IV, pl.18. |
| | vi. | Sīgiri Graffiti | No.64. |
| | vii. | Gārandigala Ins. | EZ., Vol.III, pl.16. |
| | viii. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | ix. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | xiii. | Rāssahela Ins. | EZ., Vol.IV, pl.18. |
| B. | i. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| | ii. | Abhayagiri Vihāra Ins. | EZ., Vol.IV, pl.14, vii. |
| | iv. | Sīgiri Graffiti | No.345. |
| | v. | Virandagoḍa Ins. | EZ., Vol.V, pl.4. |
| | vi. | Sīgiri Graffiti | No.345. |
| | vii. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| | viii. | Sīgiri Graffiti | No.203. |
| | ix. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| | x. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| | xi. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| | xii. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| | xiii. | Sīgiri Graffiti | No.64. |

virāma

	A	B	C	
i	ਫ	ਫ	ਫ	k
ii			ਫ	j
iii	ਯ ਫ	ਫ ਫ	ਫ ਫ	t
iv		ਫ	ਫ	n
v	ਫ	ਫ ਫ	ਫ	t
vi			ਫ	d
vii	ਫ	ਫ ਫ	ਫ ਫ	n
viii	ਫ _p	ਫ _b		
ix		ਫ	ਫ ਫ	m
x	ਫ	ਫ	ਫ ਫ	y
xi	ਫ _l	ਫ _r	ਫ _r	
xii	ਫ	ਫ	ਫ	l
xiii		ਫ _v	ਫ _s	

PLATE 89 (Virāma)

A.	i.	Sīgiri Graffiti	No.22.
	iii.	Gārandigala Ins.	EZ., Vol.III, pl.16.
	v.	Sīgiri Graffiti	No.33.
	vii.	Sīgiri Graffiti	No.117.
	viii.	Sīgiri Graffiti	No.292.
	x.	Sīgiri Graffiti	No.292.
	xi.	Sīgiri Graffiti	No.293.
	xii.	Sīgiri Graffiti	No.118.
B.	i.	Gārandigala Ins.	EZ., Vol.III, pl.16.
	iii.	Sīgiri Graffiti	No.337.
	iv.	Gārandigala Ins.	EZ., Vol.III, pl.16.
	v.	Rāsshela Ins.	EZ., Vol.IV, pl.18.
	vii.	Virandagoḍa Ins.	EZ., Vol.V, pl.4.
	viii.	Gārandigala Ins.	EZ., Vol.III, pl.16.
	ix.	Gārandigala Ins.	EZ., Vol.III, pl.16.
	x.	Sīgiri Graffiti	No.610.
	xi.	Gārandigala Ins.	EZ., Vol.III, pl.16.
	xii.	Sīgiri Graffiti	No.253.
	xiii.	Abhayagiri Vihāra Ins.	EZ., Vol.IV, pl.14, vii.
C.	i.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	ii.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	iii.	Sīgiri Graffiti	No.321.
	iv.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	v.	Sīgiri Graffiti	No.203.
	vi.	Abhayagiri Vihāra Ins.	EZ., Vol.V, pl.14, vii.

PLATE 89

C.	vii.	Gāraṇḍigala Ins.	EZ., Vol.III, pl.16.
	ix.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	x.	Abhayagiri Vihāra Ins.	EZ., Vol.IV, pl.14, vii.
	xi.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	xii.	Gāraṇḍigala Ins.	EZ., Vol.III, pl.16.
	xiii.	Sīgiri Graffiti	No.333.

visarga


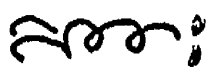



	A	
i		tuh
ii		naih
iii		taih
iv		bhih
v		raih

PLATE 90 (Visarga)

A.	i.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	ii.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	iii.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	iv.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	v.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.

	Λ	
i		ñca
ii		ñja
iii		ñju
iv		ñda
v		ñda
vi		ñda
vii		ñda
viii		ñda
ix		mbu
x		mbu

PLATE 91 (Saññaka)

A.	i.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	ii.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	iii.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	iv.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	v.	Sīgiri Graffiti	No.354.
	vi.	Virandagoḍa Ins.	EZ., Vol.V, pl.4.
	vii.	Gāraṇḍigala Ins.	EZ., Vol.III, pl.16.
	viii.	Sīgiri Graffiti	No.345.
	ix.	Gāraṇḍigala Ins.	EZ., Vol.III, pl.16.
	x.	Sīgiri Graffiti	No.105.

rakārāṃśa

repha

	A			A	
i	ക	kra	i	ꣳ	rṇṇa
ii	ക	tra	ii	ꣳ	rnnā
	ക	tri			
iii	പ	pra	iii	ꣳ	rhā
	പ	prā			
iv	ദ	dhri	iv	ꣳ	rmmā
v	ക	nkra	v	ꣳ	ryyu
vi	ക	śri	vi	ꣳ	rśśa

PLATE 92 (Rakārāṃsa and Repha)

A.	i.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
		Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	ii.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
		Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	iii.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
		Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	iv.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	v.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	vi.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.

PLATE 92 (Repha)

A.	i.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	ii.R	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	iii.	Abhayagiri Vihāra Ins.	EZ., Vol.IV, pl.14, vii.
	iv.	Rāssahela Ins.	EZ., Vol.IV, pl.18.
	v.	Gāraṇḍigala Ins.	EZ., Vol.III, pl.16.
	vi.	Sīgiri Graffiti	No.333.

yaṃśa










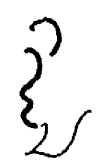




	A	B	C
i	 kya	 kya	 dyo
ii	 jya	 tya	 lya
iii	 tyu	 bhya	 śya
iv	 dyi	 mya	 sya
v	 ryya	 ryya	

PLATE 93 (Yaṃśa)

A.	i.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	ii.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	iii.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	iv.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
	v.	Tiriyāy Ins.	EZ., Vol.IV, pl.16.
B.	i.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	ii.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	iii.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	iv.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	v.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
C.	i.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	ii.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	iii.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.
	iv.	Indikaṭusāya Ins.	EZ., Vol.III, pl.17-19.

CONJUNCT CONSONANT

	A	B	C	D	E
i	gga 	gghā 	kta 	sva 	sti
ii	jje 	ddhi 	kte 	sva 	sti
iii	nna 	ndha 	gma 	sva 	sti
iv	tta 	ṣṭha 	pto 	smā 	sti
v	tta 	sthi 	tvā 		śca
vi	mmu 	sthu 	dva 		śva
vii	mma 	ddhi 	nti 		śmi
viii	śśa 	nma 	jva 		
ix		nma 	ndvā 	ktvu 	svasti

PLATE 94 (Conjunct consonants)

- | | | | |
|----|-------|-------------------|-------------------------|
| A. | i. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | ii. | Sīgiri Graffiti | No.147. |
| | iii. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| | iv. | Sīgiri Graffiti | No.302. |
| | v. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | vi. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | vii. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| | viii. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| B. | i. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| | ii. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| | iii. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| | iv. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| | v. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| | vi. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | vii. | Gāraṇḍigala Ins. | EZ., Vol.III, pl.16. |
| | viii. | Gāraṇḍigala Ins. | EZ., Vol.III, pl.16. |
| | ix. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| C. | i. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | ii. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| | iii. | Tiriyāy Ins. | EZ., Vol.IV, pl.16. |
| | iv. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| | v. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |
| | vi. | Indikaṭusāya Ins. | EZ., Vol.III, pl.17-19. |

- vii. Indikaṭusāya Ins. EZ., Vol.III, pl.17-19.
viii. Indikaṭusāya Ins. EZ., Vol.III, pl.17-19.
ix. Gārandigala Ins. EZ., Vol.III, pl.16.
- D. i. Rāssahela Ins. EZ., Vol.IV, pl.18.
ii. Ambasthala Cētiya Ins. EZ., Vol.IV, pl.14, v.
iii. Abhayagiri Vihāra Ins. EZ., Vol.IV, pl.14, vii.
iv. Tiriyāy Ins. EZ., Vol.IV, pl.16.
ix. Tiriyāy Ins. EZ., Vol.IV, pl.16.
- E. i. Rāssahela Ins. EZ., Vol.IV, pl.18.
ii. Ambasthala Cētiya Ins. EZ., Vol.IV, pl.14, v.
iii. Abhayagiri Vihāra Ins. EZ., Vol.IV, pl.14, vii.
iv. Tiriyāy Ins. EZ., Vol.IV, pl.16.
v. Indikaṭusāya Ins. EZ., Vol.III, pl.17-19.
vi. Tiriyāy Ins. EZ., Vol.IV, pl.18.
vii. Indikaṭusāya Ins. EZ., Vol.III, pl.17-19.
ix. Sīgiri Graffiti No.203.

A

२१	A	B	C	D	E
i	५	५	२॥	३॥	२॥
ii	५	५	२॥	३॥	२॥
iii	५	३॥	२॥	३॥	२॥
iv	५	५	२॥	३॥	५
v	५				

Ā

२१	A	B	C
i	५)	२॥)	५)
ii	२॥)	३॥)	

PLATE 95 (A)

A.	i.	Sīgiri Graffiti	No.34.
	ii.	Sīgiri Graffiti	No.79.
	iii.	Sīgiri Graffiti	No.377.
	iv.	Sīgiri Graffiti	No.613.
	v.	Sīgiri Graffiti	No.362.
B.	i.	Koṇḍavaṭṭavan Ins.	EZ., Vol.V, pl.5.
	ii.	Sīgiri Graffiti	No.100.
	iii.	Mannārkacceri Ins.	EZ., Vol.III, pl.6.
	iv.	Sīgiri Graffiti	No.75.
C.	i.	Malaganē Ins.	EZ., Vol.IV, pl.19.
	ii.	Eppāvala Ins.	EZ., Vol.III, pl.15.
	iii.	Kirigallāva Ins.	EZ., Vol.I, pl.1.
	iv.	Sīgiri Graffiti	No.346.
D.	i.	Mihintalē Ins.	EZ., Vol.I, pl.14.
	ii.	Vessagiri Ins.	EZ., Vol.IV, pl.15.
	iii.	Anurādhāpura Ins.	EZ., Vol.I, pl.12.
	iv.	Dorabāvila Ins.	EZ., Vol.V, pl.35.
E.	i.	Kaludiyapokuṇa Ins.	EZ., Vol.III, pl.30.
	ii.	Mādaulpata Ins.	EZ., Vol.IV, pl.6.
	iii.	Ṭripinniyāva Ins.	EZ., Vol.I, pl.20.
	iv.	Kapārārāma Ins.	EZ., Vol.V, pl.7.

PLATE 95 (A)

- | | | | |
|----|-----|--------------------|---------------------|
| A. | i. | Koṇḍavaṭṭavan Ins. | EZ., Vol.V, pl.5. |
| | ii. | Vessagiri Ins. | EZ., Vol.I, pl.8. |
| B. | i. | Badulla Ins. | EZ., Vol.III, pl.5. |
| | ii. | Mihintalē Ins. | EZ., Vol.I, pl.14. |
| C. | i. | Ṭripinniyāva Ins. | EZ., Vol.I, pl.21. |

\ddot{A}

ꝥꝥ	A	B
i	ꝥ'	ꝥ'ꝥ'
ii	ꝥ'ꝥ'	ꝥ'ꝥ'
iii	ꝥ'ꝥ'	ꝥ'

 $\overline{\ddot{A}}$

ꝥꝥ	A	B
i	ꝥ''	ꝥ''
ii	ꝥ''	

PLATE 96 (Ä)

- | | | | |
|----|------|--------------------|--------------------|
| A. | i. | Sīgiri Graffiti | No.75. |
| | ii. | Vessagiri Ins. | EZ., Vol.I, pl.8. |
| | iii. | Kirigallāva Ins. | EZ., Vol.I, pl.I. |
| B. | i. | Rambāva Ins. | EZ., Vol.I, pl.22. |
| | ii. | Mihintalē Ins. | EZ., Vol.I, pl.14. |
| | iii. | Koṇḍavaṭṭavan Ins. | EZ., Vol.V, pl.15. |

PLATE 96 (Ā)

- | | | | |
|----|-----|-----------------|--------------------|
| A. | i. | Sīgiri Graffiti | No.316. |
| | ii. | Sīgiri Graffiti | No.46. |
| B. | i. | Mihintalē Ins. | EZ., Vol.I, pl.14. |

୨	A	B
i	୨	୨
ii	୨	୨
iii	୨	୨
iV	୨	୨
V	୨	

୫	A	B	C
i	୫	୫	୫
ii	୫	୫	୫
iii	୫	୫	
iV		୫	

PLATE 97 (I)

- | | | | |
|----|------|---------------------|----------------------|
| A. | i. | Sīgiri Graffiti | No.449. |
| | ii. | Malaganē Ins. | EZ., Vol.IV, pl.19. |
| | iii. | Kaludiyapokuna Ins. | EZ., Vol.III, pl.30. |
| | iv. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| | v. | Giritale Ins. | EZ., Vol.III, pl.10. |
| B. | i. | Mādaulpata Ins. | EZ., Vol.IV, pl.6. |
| | ii. | Eppāvala Ins. | EZ., Vol.III, pl.15. |
| | iii. | Koṇḍavaṭṭavan Ins. | EZ., Vol.V, pl.5. |
| | iv. | Tripinniyāva Ins. | EZ., Vol.I, pl.21. |

PLATE 97 (U)

- | | | | |
|----|------|--------------------|----------------------|
| A. | i. | Badulla Ins. | EZ., Vol.III, pl.5. |
| | ii. | Sīgiri Graffiti | No.371. |
| | iii. | Eppāvala Ins. | EZ., Vol.III, pl.15. |
| B. | i. | Koṇḍavaṭṭavan Ins. | EZ., Vol.V, pl.5. |
| | ii. | Sīgiri Graffiti | No.369. |
| | iii. | Vessagiri Ins. | EZ., Vol.I, pl.8. |
| | iv. | Kiribatvehera Ins. | EZ., Vol.III, pl.20. |
| C. | i. | Sīgiri Graffiti | No.250. |
| | ii. | Dorabāvila Ins. | EZ., Vol.V, pl.35. |

E

ඉ	A	B	C
i	ඉ	ඉ	ඉ
ii	ඉ	ඉ	ඉ
iii	ඉ	ඉ	ඉ
iv	ඉ	ඉ	

O

ඔ	A	B	C
i	ඔ	ඔ	ඔ
ii	ඔ	ඔ	ඔ
iii	ඔ	ඔ	
iv	ඔ		

PLATE 98 (E)

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|----|------|-----------------|----------------------|
| A. | i. | Malaganē Ins. | EZ., Vol.IV, pl.18. |
| | ii. | Sīgiri Graffiti | No.13. |
| | iii. | Sīgiri Graffiti | No.75. |
| | iv. | Viyaulpata Ins. | No.IV, pl.18. |
| B. | i. | Dorabāvila Ins. | EZ., Vol.V, pl.35. |
| | ii. | Mihintalē Ins. | EZ., Vol.I, pl.14. |
| | iii. | Eppāvala Ins. | EZ., Vol.III, pl.15. |
| | iv. | Mādaulpata Ins. | EZ., Vol.IV, pl.6. |
| C. | i. | Badulla Ins. | EZ., Vol.III, pl.5. |
| | ii. | Sīgiri Graffiti | No.493. |
| | iii. | Sīgiri Graffiti | No.582. |

PLATE 98 (O)

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|----|------|---------------------|----------------------|
| A. | i. | Kaludiyapokuna Ins. | EZ., Vol.III, pl.30. |
| | ii. | Malaganē Ins. | EZ., Vol.IV, pl.19. |
| | iii. | Koṇḍavaṭṭavan Ins. | EZ., Vol.V, pl.5. |
| | iv. | Sīgiri Graffiti | No.79. |
| B. | i. | Vessagiri Ins. | EZ., Vol.I, pl.8. |
| | ii. | Mihintalē Ins. | EZ., Vol.I, pl.14. |
| | iii. | Sīgiri Graffiti | No.542. |
| C. | i. | Anurādhapura Ins. | EZ., Vol.I, pl.12. |
| | ii. | Sīgiri Graffiti | No.531. |

KA

PLATE 99

ㇿ	A	B	C	D
i	ㇿ	ㇿ	ㇿ	ㇿ
ii	ㇿ	ㇿ	ㇿ	ㇿ
iii	ㇿ	ㇿ	ㇿ	ㇿ
iv	ㇿ		ㇿ	ㇿ
v				ㇿ

CA

ㇿ	A	B	C
i	ㇿ	ㇿ	ㇿ
ii	ㇿ	ㇿ	ㇿ
iii	ㇿ	ㇿ	ㇿ
iv	ㇿ	ㇿ	ㇿ

PLATE 99 (KA)

- | | | | |
|----|------|---------------------|----------------------|
| A. | i. | Kapārārāma Ins. | EZ., Vol.V, pl.7. |
| | ii. | Mannārkacceri Ins. | EZ., Vol.III, pl.6. |
| | iii. | Īripinniyāva Ins. | EZ., Vol.I, pl.21. |
| | iv. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| B. | i. | Kaludiyapokupa Ins. | EZ., Vol.III, pl.30. |
| | ii. | Sīgiri Graffiti | No.76. |
| | iii. | Kirigallāva Ins. | EZ., Vol.I, pl.1. |
| C. | i. | Rambāva Ins. | EZ., Vol.I, pl.22. |
| | ii. | Sīgiri Graffiti | No.293. |
| | iii. | Kaludiyapokupa Ins. | EZ., Vol.III, pl.30. |
| | iv. | Īripinniyāva Ins. | EZ., Vol.I, pl.21. |
| D. | i. | Giritale Ins. | EZ., Vol.III, pl.10. |
| | ii. | Kiribat vehera Ins. | EZ., Vol.III, pl.20. |
| | iii. | Badulla Ins. | EZ., Vol.III, pl.5. |
| | iv. | Vessagiri Ins. | EZ., Vol.V, pl.1. |
| | v. | Sīgiri Graffiti | No.219. |

PLATE 99 (GA)

- | | | | |
|----|------|--------------------|----------------------|
| A. | i. | Malaganē Ins. | EZ., Vol.IV, pl.19. |
| | ii. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| | iii. | Koṇḍavaṭṭavan Ins. | EZ., Vol.V, pl.5. |
| | iv. | Kiribatvehera Ins. | EZ., Vol.III, pl.20. |

PLATE 99

B. i. Mihintalē Ins.

EZ., Vol.I, pl.14.

ii. Sīgiri Graffiti

No.76.

iii. Kirigallāva Ins.

EZ., Vol.I, pl.I.

iv. Badulla Ins.

EZ., Vol.III, pl.5.

C. i. Eppāvala Ins.

EZ., Vol.III, pl.15.

ii. Kiribatvehera Ins.

EZ., Vol.III, pl.20.

iii. Vessagiri Ins.

EZ., Vol.I, pl.8.

iv. Rambāva Ins.

EZ., Vol.I, pl.22.

CHA

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i	၆	၇
ii	၈	

N̄

၉	A
i	၁၀

CA

၁၁	A	B
i	၁၂	၁၃

PLATE 100 (GHA)

A. i. Kaludiyapokuṇa Ins.

EZ., Vol.III, pl.30.

ii. Kirigallāva Ins.

EZ., Vol.I, pl.1.

B. i. Kapārārāma Ins.

EZ., Vol.V, pl.7.

PLATE 100 (ņA)

A. i. Kapārārāma Ins.

EZ., Vol.V, pl.7.

PLATE 100 (CA)

A. i. Anurādhapura Ins.

EZ., Vol.I, pl.12.

B. i. Mannārkacceri Ins.

EZ., Vol.III, pl.6.

JA

୧	A	B	C
i	୧	୧	୧
ii	୧	୧	୧
iii	୧	୧	
iv	୧		
v	୧		

PLATE 101 (JA)

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|----|------|-------------------|---------------------|
| A. | i. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| | ii. | Sīgiri Graffiti | No.115. |
| | iii. | Vessagiri Ins. | EZ., Vol.I, pl.8. |
| | iv. | Anurādhapura Ins. | EZ., Vol.I, pl.12. |
| | v. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| B. | i. | Mihintalē Ins. | EZ., Vol.I, pl.14. |
| | ii. | Sīgiri Graffiti | No.113. |
| | iii. | Sīgiri Graffiti | No.570. |
| C. | i. | Sīgiri Graffiti | No.574. |
| | ii. | Sīgiri Graffiti | No.319. |

TA
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i	၁	၂	၃
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iii	၇	၈	၉
iv	၁၀	၁၁	၁၂

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i	၁	၂

PLATE 102 (TA)

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|----|------|---------------------|----------------------|
| A. | i. | Kaludiyapokuna Ins. | EZ., Vol.III, pl.30. |
| | ii. | Sīgiri Graffiti | No.100. |
| | iii. | Ṭripinniyāva Ins. | EZ., Vol.I, pl.21. |
| | iv. | Sīgiri Graffiti | No.198. |
| B. | i. | Malaganē Ins. | EZ., Vol.IV, pl.19. |
| | ii. | Kiribatvehera Ins. | EZ., Vol.III, pl.20. |
| | iii. | Eppāvala Ins. | EZ., Vol.III, pl.15. |
| | iv. | Dorabāvila Ins. | EZ., Vol.V, pl.35. |
| C. | i. | Kapārārāma Ins. | EZ., Vol.V, pl.7. |
| | ii. | Rambāva Ins. | EZ., Vol.I, pl.22. |
| | iii. | Kirigallāva Ins. | EZ., Vol.I, pl.1. |
| | iv. | Vessagiri Ins. | EZ., Vol.I, pl.8. |

PLATE 102 (THA)

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|----|----|-------------------|--------------------|
| A. | i. | Rambāva Ins. | EZ., Vol.I, pl.22. |
| B. | i. | Ṭripinniyāva Ins. | EZ., Vol.I, pl.21. |

DA

ခ	A	B	C
i	၃	၃	၃
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iii	၃	၃	၃
iv	၃		

NA

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i	၃	၃	၃
ii	၃	၃	၃
iii	၃	၃	၃
iv	၃	၃	

PLATE 103 (DA)

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|----|------|---------------------|----------------------|
| A. | i. | Sīgiri Graffiti | No.371. |
| | ii. | Rambāva Ins. | EZ., Vol.I, pl.22. |
| | iii. | Kaludiyapokuna Ins. | EZ., Vol.III, pl.30. |
| | iv. | Malaganē Ins. | EZ., Vol.IV, pl.15. |
| B. | i. | Vessagiri Ins. | EZ., Vol.I, pl.8. |
| | ii. | Sīgiri Graffiti | No.470. |
| | iii. | Mannārkacceri Ins. | EZ., Vol.III, pl.6. |
| C. | i. | Badulla Ins. | EZ., Vol.III, pl.5. |
| | ii. | Anurādhapura Ins. | EZ., Vol.I, pl.12. |
| | iii. | Kiribatvehera Ins. | EZ., Vol.III, pl.20. |

PLATE 103 (NA)

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|----|------|---------------------|----------------------|
| A. | i. | Kaludiyapokuna Ins. | EZ., Vol.III, pl.30. |
| | ii. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| | iii. | Mādaulpata Ins. | EZ., Vol.IV, pl.6. |
| | iv. | Mannārkacceri Ins. | EZ., Vol.III, pl.6. |

PLATE 103

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|----|------|--------------------|----------------------|
| B. | i. | Malaganē Ins. | EZ., Vol.IV, pl.19. |
| | ii. | Kiribatvehera Ins. | EZ., Vol.III, pl.20. |
| | iii. | Vessagiri Ins. | EZ., Vol.I, pl.8. |
| | iv. | Sīgiri Graffiti | No.622. |
| C. | i. | Badulla Ins. | EZ., Vol.V, pl.I. |
| | ii. | Rambāva Ins. | EZ., Vol.I, pl.22. |
| | iii. | Sīgiri Graffiti | No.75. |

TA

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iii	あ	お	お	あ
iv	あ	あ	あ	
v			あ	

THA

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PLATE 104 (TA)

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|----|------|---------------------|----------------------|
| A. | i. | Kaludiyapokuna Ins. | EZ., Vol.III, pl.30. |
| | ii. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| | iii. | Koṇḍavaṭṭavan Ins. | EZ., Vol.V, pl.5. |
| | iv. | Malaganē Ins. | EZ., Vol.IV, pl.19. |
| B. | i. | Mādaulpata Ins. | EZ., Vol.IV, pl.6. |
| | ii. | Mihintalē Ins. | EZ., Vol.I, pl.14. |
| | iii. | Sīgiri Graffiti | No.75. |
| | iv. | Giritālē Ins. | EZ., Vol.III, pl.10. |
| C. | i. | Sīgiri Graffiti | No.76. |
| | ii. | Badulla Ins. | EZ., Vol.III, pl.5. |
| | iii. | Ṭripinniyāva Ins. | EZ., Vol.I, pl.21. |
| | iv. | Vessagiri Ins. | EZ., Vol.I, pl.8. |
| | v. | Sīgiri Graffiti | No.450. |
| D. | i. | Kapārārāma Ins. | EZ., Vol.V, pl.7. |
| | ii. | Vessagiri Ins. | EZ., Vol.I, pl.8. |
| | iii. | Kiribatvehera Ins. | EZ., Vol.III, pl.20. |

PLATE 104 (THA)

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|----|----|-----------------|-------------------|
| A. | i. | Kapārārāma Ins. | EZ., Vol.V, pl.7. |
|----|----|-----------------|-------------------|

DA

ᑕ	A	B	C	D
i	ᑕ	ᑕ	ᑕ	ᑕ
ii	ᑕ	ᑕ	ᑕ	ᑕ
iii	ᑕ	ᑕ	ᑕ	ᑕ
iv	ᑕ	ᑕ	ᑕ	

DHA

ᑕ	A	B
i	ᑕ	ᑕ

PLATE 105 (DA)

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|----|------|---------------------|----------------------|
| A. | i. | Kaludiyapokuna Ins. | EZ., Vol.III, pl.30. |
| | ii. | Mādualpata Ins. | EZ., Vol.IV, pl.6. |
| | iii. | Malaganē Ins. | EZ., Vol.IV, pl.18. |
| | iv. | Sīgiri Graffiti | No.46. |
| B. | i. | Kaludiyapokuna Ins. | EZ., Vol.III, pl.30. |
| | ii. | Kapārārāma Ins. | EZ., Vol.V, pl.7. |
| | iii. | Vessagiri Ins. | EZ., Vol.I, pl.8. |
| | iv. | Sīgiri Graffiti | No.526. |
| C. | i. | Ṭripinniyāva Ins. | EZ., Vol.I, pl.21. |
| | ii. | Badulla Ins. | EZ., Vol.III, pl.5. |
| | iii. | Sīgiri Graffiti | No.610. |
| | iv. | Malaganē Ins. | EZ., Vol.IV, pl.19. |
| D. | i. | Eppāvala Ins. | EZ., Vol.III, pl.15. |
| | ii. | Giritālē Ins. | EZ., Vol.III, pl.10. |
| | iii. | Sīgiri Graffiti | No.19. |

PLATE 105 (DHA)

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|----|-----|-------------------|--------------------|
| A. | i. | Anurādhapura Ins. | EZ., Vol.I, pl.12. |
| B. | ii. | Vessagiri Ins. | EZ., Vol.I, pl.8. |

NA

30	A	B	C	D
i	ㄅ	ㄆ	ㄇ	ㄏ
ii	ㄅ	ㄆ	ㄇ	ㄏ
iii	ㄅ	ㄆ	ㄇ	ㄏ
iv	ㄅ	ㄆ	ㄇ	ㄏ

PLATE 106 (NA)

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|----|------|---------------------|----------------------|
| A. | i. | Kaludiyapokuna Ins. | EZ., Vol.III, pl.30. |
| | ii. | Mādāulpata Ins. | EZ., Vol.IV, pl.6. |
| | iii. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| | iv. | Malaganē Ins. | EZ., Vol.IV, pl.19. |
| B. | i. | Ṭripinniyāva Ins. | EZ., Vol.I, pl.21. |
| | ii. | Koṇḍavaṭṭavan Ins. | EZ., Vol.V, pl.5. |
| | iii. | Badulla Ins. | EZ., Vol.III, pl.5. |
| | iv. | Kiribatvehera Ins. | EZ., Vol.III, pl.20. |
| C. | i. | Eppāvala Ins. | EZ., Vol.III, pl.15. |
| | ii. | Sīgiri Graffiti | No.144. |
| | iii. | Koṇḍavaṭṭavan Ins. | EZ., Vol.V, pl.5. |
| | iv. | Anurādhapura Ins. | EZ., Vol.I, pl.12. |
| D. | i. | Kapārārāma Ins. | EZ., Vol.V, pl.7. |
| | ii. | Vessagiri Ins. | EZ., Vol.I, pl.8. |
| | iii. | Giritālē Ins. | EZ., Vol.III, pl.10. |
| | iv. | Anurādhapura Ins. | EZ., Vol.I, pl.12. |

PA

୨	A	B	C	D
i	୮	୨	୨	୨
ii	୮	୨	୨	୨
iii		୨	୨	୨
iv		୨	୨	୨

PLATE 107 (PA)

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|----|------|---------------------|----------------------|
| A. | i. | Kaludiyapokupa Ins. | EZ., Vol.III, pl.30. |
| | ii. | Mādaulpata Ins. | EZ., Vol.IV, pl.6. |
| B. | i. | Kapārārāma Ins. | EZ., Vol.V, pl.7. |
| | ii. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| | iii. | Malaganē Ins. | EZ., Vol.IV, pl.19. |
| | iv. | Koṇḍavaṭṭavan Ins. | EZ., Vol.I, pl.1. |
| C. | i. | Badulla Ins. | EZ., Vol.III, pl.5. |
| | ii. | Kaṇḍavaṭṭavan Ins. | EZ., Vol.V, pl.5. |
| | iii. | Ṭripinniyāva Ins. | EZ., Vol.I, pl.21. |
| | iv. | Kirigallāva Ins. | EZ., Vol.I, pl.1. |
| D. | i. | Mihintalē Ins. | EZ., Vol.I, pl.14. |
| | ii. | Eppāvala Ins. | EZ., Vol.III, pl.15. |
| | iii. | Anurādhapura Ins. | EZ., Vol.I, pl.12. |
| | iv. | Sīgiri Graffiti | No.83. |

BA

ခ	A	B	C
i	၃	၃	၃
ii	၃	၃	၃
iii	၃	၃	၃
iv	၃	၃	

BHA

ဃ	A	B	C
i	၃	၃	၃
ii	၃	၃	၃

PLATE 108 (BA)

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|----|------|---------------------|----------------------|
| A. | i. | Sīgiri Graffiti | No.51. |
| | ii. | Kaludiyapokupa Ins. | EZ., Vol.III, pl.30. |
| | iii. | Malaganē Ins. | EZ., Vol.IV, pl.19. |
| | iv. | Koṇḍavaṭṭavan Ins. | EZ., Vol.V, pl.5. |
| B. | i. | Ġiritālē Ins. | EZ., Vol.III, pl.10. |
| | ii. | Badulla Ins. | EZ., Vol.III, pl.5. |
| | iii. | Ġripinniyāva Ins. | EZ., Vol.I, pl.21. |
| | iv. | Eppāvala Ins. | EZ., Vol.III, pl.15. |
| C. | i. | Kiribatvehera Ins. | EZ., Vol.III, pl.20. |
| | ii. | Vessagiri Ins. | EZ., Vol.I, pl.8. |
| | iii. | Mihintalē Ins. | EZ., Vol.I, pl.14. |

PLATE 108 (BHA)

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|----|-----|-------------------|---------------------|
| A. | i. | Malaganē Ins. | EZ., Vol.IV, pl.19. |
| | ii. | Kapārārāma Ins. | EZ., Vol.V, pl.7. |
| B. | i. | Dorabāvila Ins. | EZ., Vol.V, pl.35. |
| | ii. | Kirigallāva Ins. | EZ., Vol.I, pl.1. |
| C. | i. | Anurādhapura Ins. | EZ., Vol.I, pl.12. |
| | ii. | Vessagiri Ins. | EZ., Vol.I, pl.8. |

MA

②	A	B	C
i	8	8	2
ii	8	8	2
iii	8	2	
iv	8	2	
v	8	2	

PLATE 109 (MA)

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|----|------|---------------------|----------------------|
| A. | i. | Kaludiyapokuna Ins. | EZ., Vol.III, pl.30. |
| | ii. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| | iii. | Malaganē Ins. | EZ., Vol.IV, pl.19. |
| | iv. | Mādaulpata Ins. | EZ., Vol.IV, pl.6. |
| | v. | Kapārārāma Ins. | EZ., Vol.V, pl.7. |
| B. | i. | Giritale Ins. | EZ., Vol.III, pl.10. |
| | ii. | Eppāvala Ins. | EZ., Vol.III, pl.15. |
| | iii. | Sīgiri Graffiti | No.274. |
| | iv. | Vessagiri Ins. | EZ., Vol.I, pl.8. |
| | v. | Mihintale Ins. | EZ., Vol.I, pl.14. |
| C. | i. | Sīgiri Graffiti | No.540. |
| | ii. | Sīgiri Graffiti | No.424. |

YA

ω	A	B	C
i	ω	ω	ω
ii	ω	ω	ω
iii	ω	ω	ω
iv	ω	ω	ω
v	ω	ω	

RA

6	A	B	C
i	∧	∪	∪
ii	∧	∪	∪
iii	∧	∪	∪
iv	∧	∪	
v	∧		

PLATE 110 (YA)

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|----|------|---------------------|----------------------|
| A. | i. | Kaludiyapokuna Ins. | EZ., Vol.III, pl.30. |
| | ii. | Mādaulpata Ins. | EZ., Vol.IV, pl.6. |
| | iii. | Viyāulpata Ins. | EZ., Vol.IV, pl.18. |
| | iv. | Ṭripinniyāva Ins. | EZ., Vol.I, pl.21. |
| | v. | Sīgiri Graffiti | No.49. |
| B. | i. | Badulla Ins. | EZ., Vol.V, pl.1. |
| | ii. | Koṇḍavaṭṭavan Ins. | EZ., Vol.V, pl.5. |
| | iii. | Kirigallāva Ins. | EZ., Vol.I, pl.1. |
| | iv. | Sīgiri Graffiti | No.274. |
| | v. | Kapārārāma Ins. | EZ., Vol.V, pl.7. |
| C. | i. | Vessagiri Ins. | EZ., Vol.I, pl.8. |
| | ii. | Kiribatvehera Ins. | EZ., Vol.III, pl.20. |
| | iii. | Eppāvala Ins. | EZ., Vol.III, pl.15. |
| | iv. | Sīgiri Graffiti | No.592. |

PLATE 110 (RA)

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|----|------|-------------------|----------------------|
| A. | i. | Malaganē Ins. | EZ., Vol.IV, pl.19. |
| | ii. | Kirbatvehera Ins. | EZ., Vol.III, pl.20. |
| | iii. | Vessagiri Ins. | EZ., Vol.I, pl.8. |
| | iv. | Sīgiri Graffiti | No.144. |
| | v. | Ṭripinniyāva Ins. | EZ., Vol.I, pl.21. |

PLATE 110

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|----|------|--------------------|---------------------|
| B. | i. | Sīgiri Graffiti | No.51. |
| | ii. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| | iii. | īripinniyāva Ins. | EZ., Vol.I, pl.21. |
| | iv. | Kapārārāma Ins. | EZ., Vol.V, pl.7. |
| C. | i. | Koṇḍavaṭṭavan Ins. | EZ., Vol.V, pl.5. |
| | ii. | Vessagiri Ins. | EZ., Vol.I, pl.8. |
| | iii. | Mihintalē Ins. | EZ., Vol.I, pl.14. |

LA

②	A	B	C
i	②	②	②
ii	②	②	②
iii	②	②	②
iv	②	②	②
v	②	②	

VA

③	A	B	C
i	③	③	③
i	③	③	③
iii	③	③	③
iv	③	③	
v		③	

PLATE 111 (LA)

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|----|------|---------------------|----------------------|
| A. | i. | Kaludiyapokuna Ins. | EZ., Vol.III, pl.30. |
| | ii. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| | iii. | Mādaulpata Ins. | EZ., Vol.IV, pl.6. |
| | iv. | Malaganē Ins. | EZ., Vol.IV, pl.19. |
| | v. | Koṇḍavaṭṭavan Ins. | EZ., Vol.IV, pl.5. |
| B. | i. | Ṭripinniyāva Ins. | EZ., Vol.I, pl.21. |
| | ii. | Vessagiri Ins. | EZ., Vol.I, pl.8. |
| | iii. | Kiribatvehera Ins. | EZ., Vol.III, pl.20. |
| | iv. | Mihintalē Ins. | EZ., Vol.I, pl.14. |
| | v. | Sīgiri Graffiti | No.596. |
| C. | i. | Eppāvala Ins. | EZ., Vol.III, pl.15. |
| | ii. | Giritalē Ins. | EZ., Vol.III, pl.10. |
| | iii. | Sīgiri Graffiti | No.75. |
| | iv. | Dorabāvila Ins. | EZ., Vol.V, pl.35. |

PLATE 111 (VA)

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|----|------|---------------------|----------------------|
| A. | i. | Kaludiyapokuna Ins. | EZ., Vol.III, pl.30. |
| | ii. | Mādaulpata Ins. | EZ., Vol.IV, pl.6. |
| | iii. | Viyaulpata Ins. | EZ., Vol.IV, pl.6. |
| | iv. | Malaganē Ins. | EZ., Vol.IV, pl.19. |
| B. | i. | Kapārārāma Ins. | EZ., Vol.V, pl.7. |
| | ii. | Eppāvala Ins. | EZ., Vol.III, pl.15. |
| | iii. | Badulla Ins. | EZ., Vol.V, pl.1. |
| | iv. | Kiribatvehera Ins. | EZ., Vol.III, pl.20. |
| | v. | Rambāva Ins. | EZ., Vol.I, pl.22. |
| C. | i. | Vessagiri Ins. | EZ., Vol.I, pl.8. |
| | ii. | Mihintalē Ins. | EZ., Vol.I, pl.14. |
| | iii. | Vessagiri Ins. | EZ., Vol.I, pl.8. |

435

SA

PLATE II2

SA	A	B	C
i	ω	ω	ω

SA

SA	A	B
i	ω	SA

SA

SA	A	B	C	D
i	ω	SA	SA	SA
ii	ω	SA	SA	SA
iii	ω	SA	SA	SA
iv	ω	SA	SA	SA

PLATE 112 (ŚA)

- | | | | |
|----|----|-------------------|--------------------|
| A. | i. | Kapārārāma Ins. | EZ., Vol.V, pl.7. |
| B. | i. | Sīgiri Graffiti | No.51. |
| C. | i. | Ṭripinniyāva Ins. | EZ., Vol.I, pl.21. |

PLATE 112 (ŚA)

- | | | | |
|----|----|------------------|-------------------|
| A. | i. | Kirigallāva Ins. | EZ., Vol.I, pl.1. |
| B. | i. | Kapārārāma Ins. | EZ., Vol.V, pl.7. |

PLATE 112 (SA)

- | | | | |
|----|------|-----------------|----------------------|
| A. | i. | Mādaulpata Ins. | EZ., Vol.IV, pl.6. |
| | ii. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| | iii. | Giritālē Ins. | EZ., Vol.III, pl.10. |
| B. | i. | Viyaulpata Ins. | EZ., Vol.IV, pl.6. |
| | ii. | Malaganē Ins. | EZ., Vol.IV, pl.19. |
| | iii. | Sīgiri Graffiti | No.540. |
| | iv. | Kapārārāma Ins. | EZ., Vol.V, pl.7. |
| C. | i. | Vessagiri Ins. | EZ., Vol.I, pl.8. |
| | ii. | Badulla Ins. | EZ., Vol.V, pl.1. |
| | iii. | Sīgiri Graffiti | No.144. |

PLATE 112

- | | | | |
|----|------|-----------------|----------------------|
| D. | i. | Dorabāvila Ins. | EZ., Vol.V, pl.35. |
| | ii. | Eppāvala Ins. | EZ., Vol.III, pl.15. |
| | iii. | Sīgiri Graffiti | No.75. |
| | iv. | Mihintale Ins. | EZ.,VOL.I,pl.I4. |

HA

ㄹ	A	B	C
i	ㄹ	ㄹ	ㄹ
ii	ㄹ	ㄹ	ㄹ
iii	ㄹ	ㄹ	ㄹ
iv	ㄹ	ㄹ	ㄹ

LA

ㄹ	A	B	C
i	ㄹ	ㄹ	ㄹ
ii	ㄹ	ㄹ	
iii	ㄹ	ㄹ	
iv	ㄹ	ㄹ	
v	ㄹ	ㄹ	

PLATE 113 (HA)

- | | | | |
|----|------|---------------------|----------------------|
| A. | i. | Kaludiyapokupa Ins. | EZ., Vol.III, pl.30. |
| | ii. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| | iii. | Mādaulpata Ins. | EZ., Vol.IV, pl.6. |
| | iv. | Malaganē Ins. | EZ., Vol.IV, pl.19. |
| B. | i. | Kapārārāma Ins. | EZ., Vol.V, pl.7. |
| | ii. | Vessagiri Ins. | EZ., Vol.I, pl.8. |
| | iii. | Kiribatvehera Ins. | EZ., Vol.III, pl.20. |
| | iv. | Sīgiri Graffiti | No.76. |
| C. | i. | Eppāvala Ins. | EZ., Vol.III, pl.15. |
| | ii. | Badulla Ins. | EZ., Vol.III, pl.5. |
| | iii. | Mihintalē Ins. | EZ., Vol.I, pl.14. |
| | iv. | Sīgiri Graffiti | No.99. |

PLATE 113 (IA)

- | | | | |
|----|------|---------------------|----------------------|
| A. | i. | Kaludiyapokupa Ins. | EZ., Vol.III, pl.30. |
| | ii. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| | iii. | Mādaulpata Ins. | EZ., Vol.IV, pl.6. |
| | iv. | Malaganē Ins. | EZ., Vol.IV, pl.19. |
| | v. | Vessagiri Ins. | EZ., Vol.I, pl.8. |

PLATE 113

- | | | | |
|----|------|--------------------|----------------------|
| B. | i. | Kiribatvehera Ins. | EZ., Vol.III, pl.20. |
| | ii. | Rambāva Ins. | EZ., Vol.I, pl.22. |
| | iii. | Tripinniyāva Ins. | EZ., Vol.I, pl.21. |
| | iv. | Badulla Ins. | EZ., Vol.III, pl.15. |
| | v. | Sīgiri Graffiti | No.76. |
| C. | i. | Sīgiri Graffiti | No.411. |

medial \bar{A}

	A	B			A	B	
i	𐌱)	𐌲)	kā	xii	𐌱)	𐌱)	pā
ii	𐌱)		gā	xiii	𐌱)	𐌱)	bā
iii		𐌱)	cā	xiv	𐌱)	𐌱)	bhā
iv	𐌲)		jā	xv	𐌱)	𐌱)	mā
v		𐌱)	ṭhā	xvi	𐌱)	𐌱)	yā
vi	𐌱)		dā	xvii	𐌱)	𐌱)	rā
vii	𐌱)	𐌱)	nā	xviii	𐌱)	𐌱)	lā
viii	𐌱)	𐌱)	tā	xix	𐌱)	𐌱)	vā
ix	𐌱)	𐌱)	dā	xx	𐌱)	𐌱)	sā
x		𐌱)	dhā	xxi	𐌱)	𐌱)	hā
xi	𐌱)	𐌱)	nā	xxii		𐌱)	lā

PLATE 114 (medial Ā)

- | | | | |
|----|--------|---------------------|----------------------|
| A. | i. | Kaludiyapokuna Ins. | EZ., Vol.III, pl.30. |
| | ii. | Kapārārāma Ins. | EZ., Vol.V, pl.7. |
| | iv. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| | vi. | Mannārkacceri Ins. | EZ., Vol.III, pl.6. |
| | vii. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| | viii. | Eppāvala Ins. | EZ., Vol.III, pl.5. |
| | ix. | Mādaulpata Ins. | EZ., Vol.IV, pl.6. |
| | xi. | Kaludiyapokuna Ins. | EZ., Vol.III, pl.30. |
| | xii. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| | xiii. | Mādaulpata Ins. | EZ., Vol.IV, pl.6. |
| | xiv. | Malaganē Ins. | EZ., Vol.IV, pl.19. |
| | xv. | Mihintalē Ins. | EZ., Vol.I, pl.14. |
| | xvi. | Mihintalē Ins. | EZ., Vol.I, pl.14. |
| | xvii. | Mādaulpata Ins. | EZ., Vol.IV, pl.6. |
| | xviii. | Mādaulpata Ins. | EZ., Vol.IV, pl.6. |
| | xix. | Eppavala Ins. | EZ., Vol.III, pl.15. |
| | xx. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| | xxi. | Kaludiyapokuna Ins. | EZ., Vol.III, pl.30. |
| B. | i. | Vessagiri Ins. | EZ., Vol.I, pl.8. |
| | iii. | Anurādhapura Ins. | EZ., Vol.I, pl.12. |
| | v. | Īripinniyāva Ins. | EZ., Vol.I, pl.21. |
| | vii. | Mādaulpata Ins. | EZ., Vol.IV, pl.6. |
| | viii. | Kirigallāva Ins. | EZ., Vol.I, pl.1. |

PLATE 114

B.	ix.	Rambāva Ins.	EZ., Vol.I, pl.22.
	x.	Anurādhapura Ins.	EZ., Vol.I, pl.12.
	xi.	Ṭripinniyāva Ins.	EZ., Vol.I, pl.21.
	xii.	Eppāvala Ins.	EZ., Vol.III, pl.15.
	xiii.	Kiribatvehera Ins.	EZ., Vol.III, pl.20.
	xiv.	Dorabāvila Ins.	EZ., Vol.V, pl.35.
	xv.	Mihintalē Ins.	EZ., Vol.I, pl.14.
	xvi.	Anurādhapura Ins.	EZ., Vol.I, pl.12.
	xvii.	Vessagiri Ins.	EZ., Vol.I, pl.8.
	xviii.	Koṇḍavaṭṭavan Ins.	EZ., Vol.V, pl.5.
	xix.	Vessagiri Ins.	EZ., Vol.I, pl.8.
	xx.	Badulla Ins.	EZ., Vol.V, pl.1.
	xxi.	Kiribatvehera Ins.	EZ., Vol.III, pl.20.
	xxii.	Eppāvala Ins.	EZ., Vol.III, pl.15.

medial

Ä

	A	B	
i	ka	ka	kä
ii	ga	ga	gä
iii		da	dä
iv	ta		tä
v	da	da	dä
vi	pa	pa	pä
vii	bha		bhä
viii	ma	ma	mä
ix		ya	yä
x	ra	ra	rä
xi	la	la	lä
xii	va	va	vä
xiii	sa	sa	sä
xiv	la	la	lä

PLATE 115 (medial Ä)

- | | | | |
|----|-------|---------------------|----------------------|
| A. | i. | Ṭripinniyāva Ins. | EZ., Vol.I, pl.21. |
| | ii. | Sīgiri Graffiti | No.76. |
| | iv. | Mādaulpata Ins. | EZ., Vol.IV, pl.6. |
| | v. | Koṇḍavaṭṭavan Ins. | EZ., Vol.V, pl.5. |
| | vi. | Badulla Ins. | EZ., Vol.III, pl.5. |
| | vii. | Mannārkacceri Ins. | EZ., Vol.III, pl.30. |
| | viii. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| | x. | Kaludiyapokuna Ins. | EZ., Vol.III, pl.30. |
| | xi. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| | xii. | Kiribatvehera Ins. | EZ., Vol.III, pl.20. |
| | xiii. | Vessagiri Ins. | EZ., Vol.I, pl.8. |
| | xiv. | Kaludiyapokuna Ins. | EZ., Vol.III, pl.30. |
| B. | i. | Badulla Ins. | EZ., Vol.III, pl.5. |
| | ii. | Ṭripinniyāva Ins. | EZ., Vol.I, pl.21. |
| | iii. | Kiribatvehera Ins. | EZ., Vol.III, pl.20. |
| | v. | Mihintalē Ins. | EZ., Vol.I, pl.14. |
| | vi. | Mihintalē Ins. | EZ., Vol.I, pl.14. |
| | viii. | Vessagiri Ins. | EZ., Vol.I, pl.8. |
| | ix. | Eppāvala Ins. | EZ., Vol.III, pl.15. |
| | x. | Mihintalē Ins. | EZ., Vol.I, pl.14. |
| | xi. | Dorabāvila Ins. | EZ., Vol.V, pl.35. |
| | xii. | Mihintalē Ins. | EZ., Vol.I, pl.14. |
| | xiii. | Mihintalē Ins. | EZ., Vol.I, pl.14. |
| | xiv. | Kiribatvehera Ins. | EZ., Vol. pl.20. |

medial

 \bar{A}

	A	
i	あ	tā
ii	い	dā
iii	う	pā
iv	え	bā
v	お	yā
vi	ゑ	vā

PLATE 116 (medial Ā)

A.	i.	Sīgiri Graffiti	No.449.
	ii.	Malaganē Ins.	EZ., Vol.IV, pl.19.
	iii.	Sīgiri Graffiti	No.274.
	iv.	Mihintalē Ins.	EZ., Vol.I, pl.14.
	v.	Vessagiri Ins.	EZ., Vol.I, pl.8.
	vi.	Eppāvala Ins.	EZ., Vol.III, pl.15.

medial

	A	B			A	B	
i	ကိ	ဝိ	ki	xi	စိ	ဝိ	bi .
ii	ဂိ	ဝိ	gi	xii	ဟိ	ဘိ	bhi
iii	ဟိ	ဝိ	ti	xiii	စိ	ဝိ	mi
iv	ပိ	ဝိ	di	xiv	ညိ	ယိ	yi
v	မိ	ဝိ	ni	xv	ဂိ	ဝိ	ri
vi	စိ	ဝိ	ti	xvi		ဝိ	li
vii	ဒိ	ဝိ	di	xvii	ပိ	ဝိ	vi
viii		ဝိ	dhi	xviii	ညိ	ယိ	si
ix	ကိ		ni	xix	ဟိ	ဘိ	hi
x	ပိ	ဝိ	pi	xx		ဝိ	li .

PLATE 117 (medial I)

- | | | | |
|----|--------|---------------------|----------------------|
| A. | i. | Kaludiyapokuna Ins. | EZ., Vol.III, pl.30. |
| | ii. | Kaludiyapokuna Ins. | EZ., Vol.III, pl.30. |
| | iii. | Malaganē Ins. | EZ., Vol.IV, pl.15. |
| | iv. | Koṇḍavaṭṭavan Ins. | EZ., Vol.V, pl.5. |
| | v. | Mādaulpata Ins. | EZ., Vol.IV, pl.6. |
| | vi. | Eppāvala Ins. | EZ., Vol.III, pl.15. |
| | vii. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| | ix. | Sīgiri Graffiti | No.288. |
| | x. | Kaludiyapokuna Ins. | EZ., Vol.III, pl.30. |
| | xi. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| | xii. | Kirigallāva Ins. | EZ., Vol.I, pl.1. |
| | xiii. | Malaganē Ins. | EZ., Vol.IV, pl.19. |
| | xiv. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| | xv. | Mādaulpata Ins. | EZ., Vol.IV, pl.6. |
| | xvii. | Kapārārāma Ins. | EZ., Vol.V, pl.7. |
| | xviii. | Kaludiyapokuna Ins. | EZ., Vol.III, pl.30. |
| | xix. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| B. | i. | Kiribatvehera Ins. | EZ., Vol.III, pl.20. |
| | ii. | Mādaulpata Ins. | EZ., Vol.IV, pl.6. |
| | iii. | Giritale Ins. | EZ., Vol.III, pl.10. |
| | iv. | Badulla Ins. | EZ., Vol.III, pl.5. |
| | v. | Vessagiri Ins. | EZ., Vol.I, pl.8. |
| | vi. | Vessagiri Ins. | EZ., Vol.I, pl.8. |

PLATE 117 (medial I)

- | | |
|--------------------------|----------------------|
| B. vii. Mihintalē Ins. | EZ., Vol.I, pl.14. |
| viii. Kirigallāva Ins. | EZ., Vol.I, pl.1. |
| x. Giritalē Ins. | EZ., Vol.III, 10. |
| xi. Badulla Ins. | EZ., Vol.III, pl.15. |
| xii. Anurādhapura Ins. | EZ., Vol.I, pl.12. |
| xiii. Giritalē Ins. | EZ., Vol.III, pl.10. |
| xiv. Kaludiyapokuna Ins. | EZ., Vol.III, pl.30. |
| xv. Mihintalē Ins. | EZ., Vol.I, pl.14. |
| xvi. Mādaulpata Ins. | EZ., Vol.IV, pl.6. |
| xvii. Mihintalē Ins. | EZ., Vol.I, pl.14. |
| xviii. Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| xix. Kiribatvehera Ins. | EZ., Vol.III, pl.20. |
| xx. Mihintalē Ins. | EZ., Vol.I, pl.14. |

medial ^ˈ T




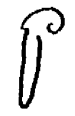



	A	
i		nī
ii		dī
iii		nī
iv		rī
v		lī
vi		vī
vii		sī

PLATE 118 (medial I)

- | | | | |
|----|------|---------------------|----------------------|
| A. | i. | Mihintalē Ins. | EZ., Vol.I, pl.14. |
| | ii. | Kaludiyapokuna Ins. | EZ., Vol.III, pl.30. |
| | iii. | Kaludiyapokuna Ins. | EZ., Vol.I, pl.30. |
| | iv. | Sīgiri Graffiti | No.560. |
| | v. | Sīgiri Graffiti | No.118. |
| | vi. | Eppavala Ins. | EZ., Vol.III, pl.15. |
| | vii. | Kiribatvehera Ins. | EZ., Vol.III, pl.20. |




































	A	B	C
i	 ku	 ku	 ku
ii	 gu	 gu	 gu
iii	 ju	 tu	
iv	 du	 du	 du
v	 nu	 nu	 nu
vi	 tu	 tu	 tu
vii	 du	 du	 du
viii	 nu	 nu	 nu
ix	 pu	 pu	 pu
x	 bu	 mu	 mu
xi	 yu	 ru	 lu
xii	 vu	 su	 hu

PLATE 119 (medial U)

A.	i.	Malaganē Ins.	EZ., Vol.IV, pl.19.
	ii.	Kaludiyapokuna Ins.	EZ., Vol.III, pl.30.
	iii.	Sīgiri Graffiti	No.319.
	iv.	Kiribatvehera Ins.	EZ., Vol.III, pl.20.
	v.	Kiribatvehera Ins.	EZ., Vol.III, pl.20.
	vi.	Malaganē Ins.	EZ., Vol.IV, pl.19.
	vii.	Malaganē Ins.	EZ., Vol.IV, pl.19.
	viii.	Badulla Ins.	EZ., Vol.III, pl.5.
	ix.	Badulla Ins.	EZ., Vol.III, pl.5.
	x.	Kaludiyapokuna Ins.	EZ., Vol.III, pl.30.
	xi.	Mādaulpata Ins.	EZ., Vol.IV, pl.6.
	xii.	Mihintalē Ins.	EZ., Vol.I, pl.14.
B.	i.	Vessagiri Ins.	EZ., Vol.I, pl.8.
	ii.	Koṇḍavaṭṭavan Ins.	EZ., Vol.V, pl.5.
	iii.	Kiribatvehera Ins.	EZ., Vol.III, pl.20.
	iv.	Malaganē Ins.	EZ., Vol.IV, pl.19.
	v.	Eppāvala Ins.	EZ., Vol.III, pl.15.
	vi.	Kiribatvehera Ins.	EZ., Vol.III, pl.20.

PLATE 119

B.	vii.	Mihintalē Ins.	EZ., Vol.I, pl.14.
	viii.	Sīgiri Graffiti	No.191.
	ix.	Vessagiri Ins.	EZ., Vol.I, pl.8.
	x.	Kaludiyapokuna Ins.	EZ., Vol.III, pl.30.
	xi.	Eppāvala Ins.	EZ., Vol.III, pl.15.
	xii.	Sīgiri Graffiti	No.13.
C.	i.	Badulla Ins.	EZ., Vol.III, pl.5.
	ii.	Sīgiri Graffiti	No.573.
	iv.	Kaludiyapokuna Ins.	EZ., Vol.III, pl.30.
	v.	Dorabāvila Ins.	EZ., Vol.V, pl.35.
	vi.	Kirigallāva Ins.	EZ., Vol.V, pl.1.
	vii.	Vessagiri Ins.	EZ., Vol.I, pl.8.
	viii.	Anurādhapura Ins.	EZ., Vol.I, pl.12.
	ix.	Mannārkacceri Ins.	EZ., Vol.III, pl.6.
	x.	Mādaulpata Ins.	EZ., Vol.IV, pl.6.
	xi.	Mādaulpata Ins.	EZ., Vol.IV, pl.6.
	xii.	Mādaulpata Ins.	EZ., Vol.IV, pl.6.

medial \bar{U}





	A	
i		p \bar{u}
ii		b \bar{u}
iii		l \bar{u}
iv		v \bar{u}

PLATE 120 (medial U)

- | | | | |
|----|------|-----------------|---------------------|
| A. | i. | Badulla Ins. | EZ., Vol.III, pl.5. |
| | ii. | Sīgiri Graffiti | No.316. |
| | iii. | Sīgiri Graffiti | No.13. |
| | iv. | Vessagiri Ins. | EZ., Vol.I, pl.8. |

medial E

PLATE 121










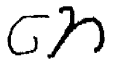









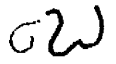




^	A	B	
i			ke
ii			ge
iii			te
iv			de
v			ne
vi			be
vii			me
viii			ye
ix			le
x			ve
xi			se
xii			he
xiii			le

PLATE 121 (medial E)

- | | | | |
|----|-------|---------------------|----------------------|
| A. | i. | Vessagiri Ins. | EZ., Vol.I, pl.8. |
| | ii. | Eppavāla Ins. | EZ., Vol.III, pl.15. |
| | iii. | Kaludiyapokupa Ins. | EZ., Vol.III, pl.30. |
| | iv. | Mihintalē Ins. | EZ., Vol.I, pl.14. |
| | v. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| | vi. | Koṇḍavaṭṭavan Ins. | EZ., Vol.V, pl.5. |
| | vii. | Ṭripinniyāva Ins. | EZ., Vol.I, pl.21. |
| | viii. | Vessagiri Ins. | EZ., Vol.I, pl.8. |
| | ix. | Mihintalē Ins. | EZ., Vol.I, pl.14. |
| | x. | Kaludiyapokupa Ins. | EZ., Vol.III, pl.30. |
| | xi. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| | xii. | Kaludiyapokupa Ins. | EZ., Vol.III, pl.30. |
| | xiii. | Kaludiyapokupa Ins. | EZ., Vol.III, pl.30. |
| B. | i. | Mādaulpata Ins. | EZ., Vol.IV, pl.6. |
| | ii. | Kiribatvehera Ins. | EZ., Vol.III, pl.20. |
| | iii. | Vessagiri Ins. | EZ., Vol.I, pl.8. |
| | iv. | Śīgiri Graffiti | No.75. |
| | v. | Ṭripinniyāva Ins. | EZ., Vol.I, pl.21. |
| | vii. | Badulla Ins. | EZ., Vol.III, pl.5. |
| | viii. | Kaludiyapokupa Ins. | EZ., Vol.III, pl.30. |
| | x. | Mihintalē Ins. | EZ., Vol.I, pl.14. |
| | xi. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| | xii. | Mihintalē Ins. | EZ., Vol.I, pl.14. |
| | xiii. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |

medial AI


	A	
i		rai

PLATE 122 (medial AI)

A. i. Kapārārāma Ins.

EZ., Vol.V, pl.7.

medial



	A	B	
i	ᳵ᳚	ᳵ᳚	ko
ii	ᳵ᳚	ᳵ᳚	go
iii	ᳵ᳚	ᳵ᳚	do
iv	ᳵ᳚	ᳵ᳚	no
v	ᳵ᳚	ᳵ᳚	po
vi	ᳵ᳚	ᳵ᳚	bo
vii	ᳵ᳚		bho
viii		ᳵ᳚	yo
ix	ᳵ᳚		ro
x	ᳵ᳚	ᳵ᳚	so
xi	ᳵ᳚	ᳵ᳚	ho
xii	ᳵ᳚	ᳵ᳚	lo

PLATE 123 (medial O)

A.	i.	Kaludiyapokupa Ins.	EZ., Vol.III, pl.30.
	ii.	Rambāva Ins.	EZ., Vol.I, pl.22.
	iii.	Kaludiyapokupa Ins.	EZ., Vol.III, pl.30.
	iv.	Eppāvala Ins.	EZ., Vol.III, pl.15.
	v.	Malaganē Ins.	EZ., Vol.IV, pl.19.
	vi.	Mihintalē Ins.	EZ., Vol.I, pl.14.
	vii.	Malaganē Ins.	EZ., Vol.IV, pl.19.
	ix.	Kiribatvehera Ins.	EZ., Vol.III, pl.20.
	x.	Badulla Ins.	EZ., Vol.III, pl.5.
	xi.	Īripinniyāva Ins.	EZ., Vol.I, pl.21.
	xii.	Malaganē Ins.	EZ., Vol.IV, pl.19.
B.	i.	Mihintalē Ins.	EZ., Vol.I, pl.14.
	ii.	Mihintalē Ins.	EZ., Vol.I, pl.14.
	iii.	Viyaulpata Ins.	EZ., Vol.IV, pl.18.
	iv.	Badulla Ins.	EZ., Vol.III, pl.5.
	v.	Vessagiri Ins.	EZ., Vol.I, pl.8.
	vi.	Vessagiri Ins.	EZ., Vol.I, pl.8.
	viii.	Malaganē Ins.	EZ., Vol.IV, pl.19.
	x.	Mihintalē Ins.	EZ., Vol.I, pl.14.
	xi.	Vessagiri Ins.	EZ., Vol.I, pl.8.
	xii.	Mihintalē Ins.	EZ., Vol.I, pl.14.

	A	B
i	क k	क k
ii	ग g	ग g
iii	ज j	ज j
iv	ट t	ट t
v	ड d	ड d
vi	न n	न n
vii	त t	त t
viii	न n	न n
ix	प p	ब b
x	म m	म m
xi	य y	र r
xii	ल l	व v
xiii	स s	स s
xiv	ह h	ह h

PLATE 124 (virāma)

A.	i.	Viyaulpata Ins.	EZ., Vol.IV, pl.18.
	ii.	Malaganē Ins.	EZ., Vol.IV, pl.19.
	iii.	Mihintalē Ins.	EZ., Vol.I, pl.14.
	iv.	Mādaulpata Ins.	EZ., Vol.IV, pl.6.
	v.	Rambāva Ins.	EZ., Vol.I, pl.22.
	vi.	Mādaulpata Ins.	EZ., Vol.I, pl.6.
	vii.	Mādaulpata Ins.	EZ., Vol.I, pl.6.
	viii.	Viyaulpata Ins.	EZ., Vol.IV, pl.18.
	ix.	Viyaulpata Ins.	EZ., Vol.IV, pl.18.
	x.	Badulla Ins.	EZ., Vol.III, pl.5.
	xi.	Mihintalē Ins.	EZ., Vol.I, pl.14.
	xii.	Vessagiri Ins.	EZ., Vol.I, pl.8.
	xiii.	Viyaulpata Ins.	EZ., Vol.IV, pl.18.
	xiv.	Badulla Ins.	EZ., Vol.III, pl.5.
B.	i.	Eppāvala Ins.	EZ., Vol.III, pl.15.
	ii.	Kiribatvehera Ins.	EZ., Vol.III, pl.20.
	iv.	Badulla Ins.	EZ., Vol.III, pl.5.
	vi.	Badulla Ins.	EZ., Vol.III, pl.5.
	vii.	Malaganē Ins.	EZ., Vol.IV, pl.19.
	viii.	Kiribatvehera Ins.	EZ., Vol.III, pl.20.
	ix.	Kiribatvehera Ins.	EZ., Vol.III, pl.20.
	x.	Kiribatvehera Ins.	EZ., Vol.III, pl.20.

PLATE 124

- B. xi. Vessagiri Ins.
 xii. Mihintalē Ins.
 xiii. Mihintalē Ins.
 xiv. Kirigallāva Ins.

EZ., Vol.I, pl.8.

EZ., Vol.I, pl.14.

EZ., Vol.I, pl.14.

EZ., Vol.I, pl.1.

anusvāra

	A	
i	ॐ	saṃ

visarga

	A	
i	ॐ	śriḥ

PLATE 125 (Anusvāra)

A. i. Kapārārāma Ins.

EZ., Vol.V, pl.7.

Kiribatvehera Ins.

EZ., Vol.III, pl.20.

PLATE 125 (Visarga)

A. i. Kapārārāma Ins.

EZ., Vol.V, pl.7.

rakārāṁśa rep̄ha yaṁśa










	A	B	C
i	 trā	 rtta	 dya
ii	 ndra	 mma	 yya
iii	 sri		 sya
iv			 sya

PLATE 126 (Rakaraṃśa)

- | | | | |
|----|------|---------------------|----------------------|
| A. | i. | Kaludiyapokuṇa Ins. | EZ., Vol.III, pl.30. |
| | ii. | Rambāva Ins. | EZ., Vol.I, pl.22. |
| | iii. | T̐ripinniyāva Ins. | EZ., Vol.I, pl.21. |

(Repha)

- | | | | |
|----|-----|-----------------|-------------------|
| B. | i. | Kapārārāma Ins. | EZ., Vol.V, pl.7. |
| | ii. | Kapārārāma Ins. | EZ., Vol.V, pl.7. |

(Yaṃśa)

- | | | | |
|----|------|-----------------|-------------------|
| C. | i. | Kapārārāma Ins. | EZ., Vol.V, pl.7. |
| | ii. | Kapārārāma Ins. | EZ., Vol.V, pl.7. |
| | iii. | Kapārārāma Ins. | EZ., Vol.V, pl.7. |
| | iv. | Kapārārāma Ins. | EZ., Vol.V, pl.7. |
| | v. | Kapārārāma Ins. | EZ., Vol.V, pl.7. |

saññaṅka

	A	B	
i	𑀓𑀡	𑀓𑀡	ñga
ii	𑀓𑀡𑀓	𑀓𑀡𑀓	ñḍa
iii	𑀓𑀡𑀓𑀓	𑀓𑀡𑀓𑀓	ñḍa
iv	𑀓𑀡𑀓𑀓𑀓	𑀓𑀡𑀓𑀓𑀓	ṁba

PLATE 127 (Saññaka)

- | | | | |
|----|------|--------------------|----------------------|
| A. | i. | Mihintalē Ins. | EZ., Vol.I, pl.14. |
| | ii. | Anurādhapura Ins. | EZ., Vol.I, pl.12. |
| | iii. | Viyaulpata Ins. | EZ., Vol.IV, pl.18. |
| | iv. | Sīgiri Graffiti | No.588. |
| B. | i. | Kiribatvehera Ins. | EZ., Vol.III, pl.20. |
| | ii. | Mannārkacceri Ins. | EZ., Vol.III, pl.6. |
| | iii. | Vessagiri Ins. | EZ., Vol.I, pl.8. |
| | iv. | Eppāvala Ins. | EZ., Vol.III, pl.15. |

conjunct consonant


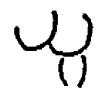





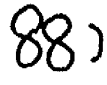



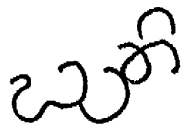
	A	B
i	 nka	
ii	 ttu	
iii	 tta	
iv	 nta	 nvi
v	 ddhi	 dvi
vi	 mma	
vii	 sti	 stha
viii	 sva	
ix	 svasti	

PLATE 128 (Conjunct consonants)

A.	i.	Kapārārāma Ins.	EZ., Vol.V, pl.7.
	ii.	Dorabāvila Ins.	EZ., Vol.V, pl.35.
	iii.	Kapārārāma Ins.	EZ., Vol.V, pl.7.
	iv.	Sīgiri Graffiti	No.365.
	v.	Viyaulpata Ins.	EZ., Vol.IV, pl.18.
	vi.	Kaludiyapokūṇa Ins.	EZ., Vol.III, pl.30.
	vii.	Ṭripinniyāva Ins.	EZ., Vol.I, pl.21.
	viii.	Ṭripinniyāva Ins.	EZ., Vol.I, pl.21.
B.	iv.	Sīgiri Graffiti	No.94.
	v.	Kapārārāma Ins.	EZ., Vol.V, pl.7.
	vii.	Kapārārāma Ins.	EZ., Vol.V, pl.7.
A + B	ix.	Mannārkacceri Ins.	EZ., Vol.III, pl.6.

THA GRANTHA SCRIPT IN SOUTH INDIA

	I	2	3	4	5	6	7
A	ॐ	ॐ	ॐ		ॐ	ॐ	ॐ
I	ॐ		ॐ	ॐ	ॐ		ॐ
U			ॐ		ॐ		ॐ
E	ॐ	ॐ	ॐ			ॐ	ॐ
O							ॐ
KA	ॐ	ॐ	ॐ	ॐ	ॐ	ॐ	ॐ
KHA	ॐ	ॐ	ॐ		ॐ		ॐ
GA	ॐ	ॐ	ॐ	ॐ	ॐ	ॐ	ॐ
GHA	ॐ	ॐ	ॐ		ॐ		ॐ
ṆA			ॐ		ॐ		
CA	ॐ	ॐ	ॐ	ॐ	ॐ	ॐ	ॐ
CHA			ॐ	ॐ	ॐ	ॐ	
JA	ॐ	ॐ	ॐ		ॐ		ॐ
JHA							

	I	2	3	4	5	6	7
TA	ㄷ	ㄷ	ㄷ		ㄷ		ㄷ
THA			ㄷ				
DA	ㄷ		ㄷ		ㄷ		ㄷ
DHA							
NA	ㄷ	ㄷ	ㄷ	ㄷ	ㄷ		ㄷ
TA	ㄷ	ㄷ	ㄷ	ㄷ	ㄷ	ㄷ	ㄷ
THA	ㄷ	ㄷ	ㄷ		ㄷ		ㄷ
DA	ㄷ	ㄷ	ㄷ	ㄷ	ㄷ	ㄷ	ㄷ
DHA	ㄷ	ㄷ	ㄷ	ㄷ	ㄷ	ㄷ	ㄷ
NA	ㄷ	ㄷ	ㄷ	ㄷ	ㄷ	ㄷ	ㄷ
PA	ㄷ	ㄷ	ㄷ	ㄷ	ㄷ	ㄷ	ㄷ
PHA	ㄷ		ㄷ		ㄷ		
BA	ㄷ	ㄷ	ㄷ	ㄷ	ㄷ		ㄷ
BHA	ㄷ	ㄷ	ㄷ	ㄷ	ㄷ	ㄷ	ㄷ
MA	ㄷ	ㄷ	ㄷ	ㄷ	ㄷ	ㄷ	ㄷ

	I	2	3	4	4	5	6	7
YA	𑌵	𑌶	𑌷	𑌸	𑌹	𑌺	𑌻	𑌼
RA	𑌾	𑌿	𑍀	𑍁	𑍂	𑍃	𑍄	𑍅
LA	𑍈	𑍉	𑍊	𑍋	𑍌	𑍍	𑍎	𑍏
VA	𑍐	𑍑	𑍒	𑍓	𑍔	𑍕	𑍖	𑍗
ŚA	𑍘	𑍙	𑍚	𑍛	𑍜	𑍝	𑍞	𑍟
SA	𑍠	𑍡	𑍢	𑍣	𑍤	𑍥	𑍦	𑍧
SA	𑍨	𑍩	𑍪	𑍫	𑍬	𑍭	𑍮	𑍯
HA	𑍰	𑍱	𑍲	𑍳	𑍴	𑍵	𑍶	𑍷
LA	𑍸		𑍹		𑍺			𑍻
ḥi	𑍼	𑍽						
H	𑍾	𑍿						
Repha	𑎀	𑎁	𑎂	𑎃				𑎄
Rakārā - mśa	𑎅	𑎆		𑎇	𑎈	𑎉	𑎊	𑎋
Yamśa	𑎌	𑎍	𑎎	𑎏	𑎐			𑎑
Conjun- -ct	𑎒	𑎓	𑎔	𑎕	𑎖	𑎗	𑎘	𑎙

THE GRANTHA SCRIPT IN SOUTH INDIAKEY TO PLATES 129 i,ii,iii

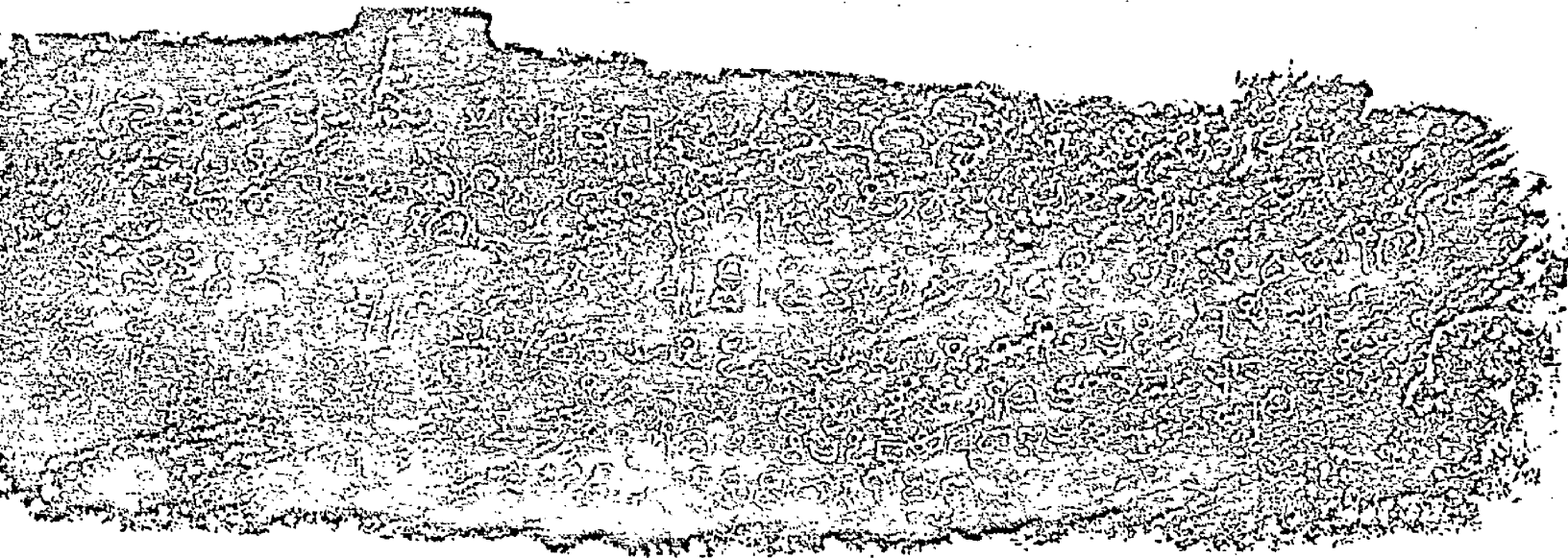
1. Kuram Pallava Grant (670 A.D.),
EI., Vol.XVII, pl. facing p.340.
2. Early Pallava Grantha Alphabet (8th century A.D.),
TAS., p.223.
3. Pallava Grantha Alphabet (740 A.D.),
BIP., pl.VII, xiii, SII., Vol.II, pl.4.
4. Pallava inscription at Panamalai (8th century A.D.),
Pallava Antiquities, pl.1.
5. Kasakudi Copper plate (about 750 A.D.),
TAS., p.225.
Bombay Gazetteer, Vol.I, p.323.
6. Anamalai inscription of the Pandya King Parantaka (770 A.D.),
EI., Vol.VIII, pp.319-320.
7. Grantha Alphabet of Nandivarman Pallavamalla (last quarter of the
8th century A.D.),
TAS., p.224.



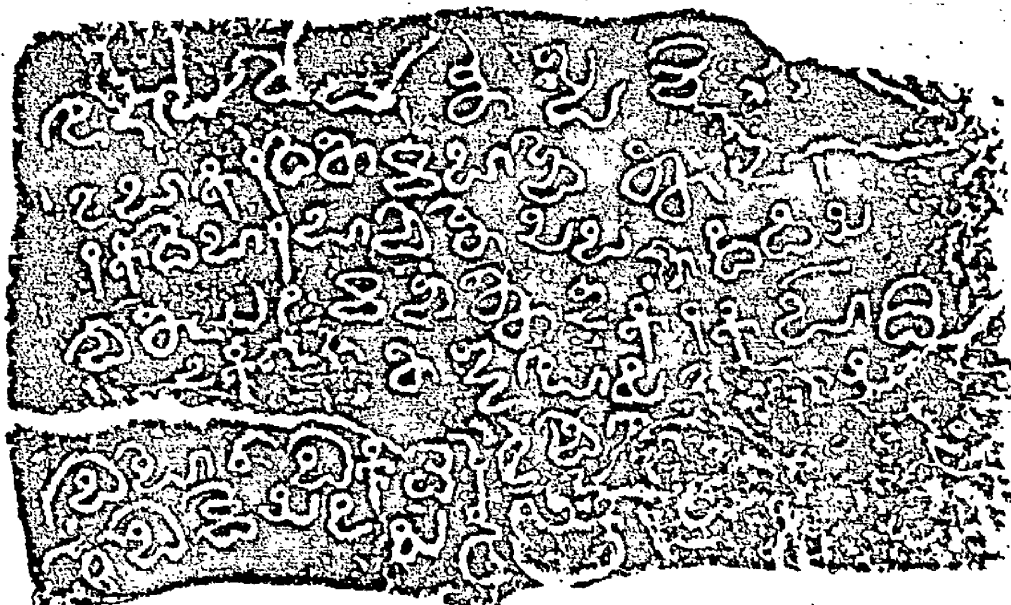
Nāgirikanda Rock-inscription

NĀGIRIKANDA ROCK-INSCRIPTION

- 1 Siddham Maha-Kumaratasa-raja-Apaya[ha Bamaṇaga]riya-vahere
aṭaya keṇavi caḍa koṭu
- 2 dīnaka Mahagariya veva-sara c[e] Cugariya veva-sara c[e] Kabube veva-
sara c[e] Kaṭacanaka-pula sara ce
- 3 v[e]va c[e] ma catara veva-sara daka-peta kaḍaya beji-peta Bamaṇa-
gariya-vahere bika-sagahṣaṭa cara
- 4 pacayaṭa dine saga-begi- kereyani ma atano sime Tavaa-veva ce
Nilasa-veva ce Gajaa-veva ce Paḍa-veva ce ma
- 5 vataka veva daka-ṭ[e]ta ce beja-peta ce Bamaṇagariya-vahere bika-
sagahṣaṭa de-peta-kara-kaḍaka saga-sari.



Nilagama Rock-inscription



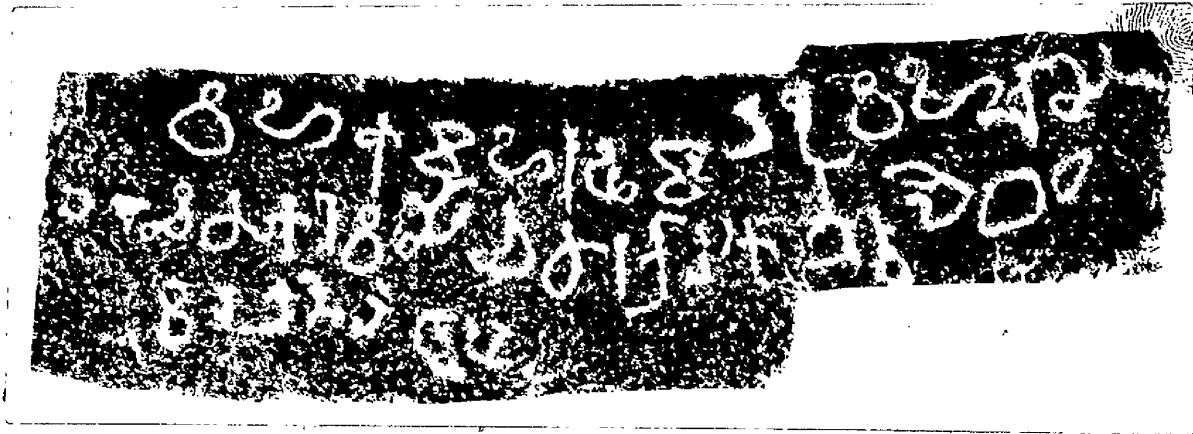
Kandakādu Rock-inscription

NILAGAMA ROCK-INSCRIPTION

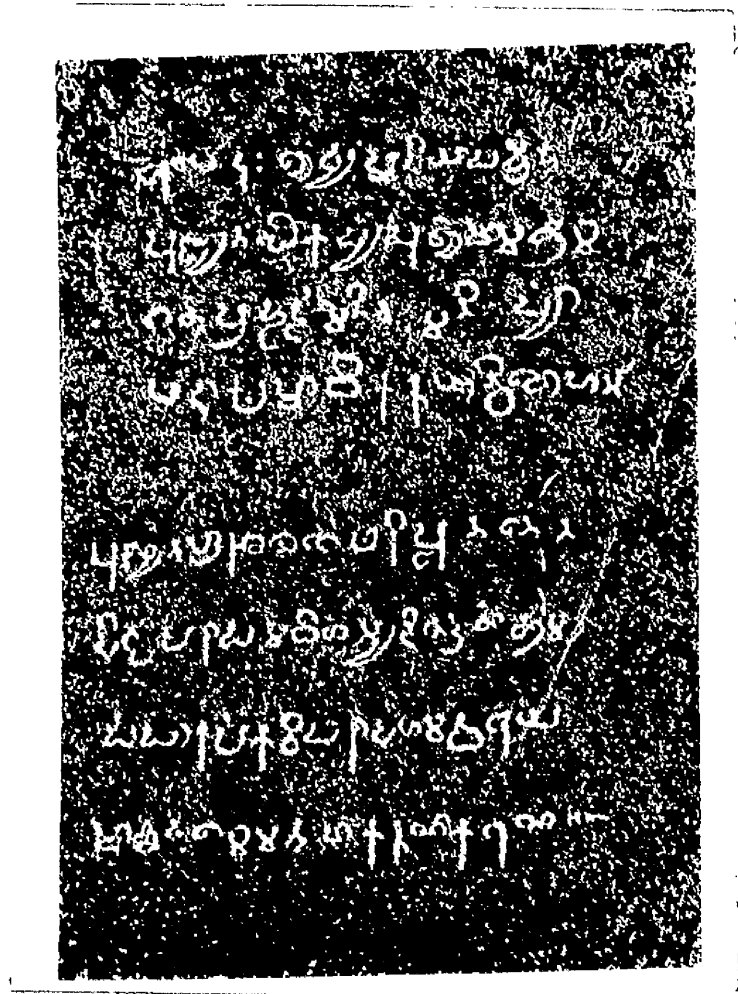
- 1 Siddham [u^{*}] Puvihā Mapurumu-Budasa-Daḷi-Mugala[na] -maha-
raji-a-
- 2 -payihi cata lagi aṭama-avanaka-vasihi Vesa[ka]-cada(hi) [a]meve[si]-
- 3 [po]hoyi davasi Nilagama Tisa-arami raji-maha-vaharaṭa siya diyi
vaherila
- 4 cidivi Gaḷa-araki Buyudeviyayihi ica siya di vaherila cidivi Buyiperi
Saba ica
- 5 siya di viherila cidivi Hiḷisela Sivigonahi ica siya di viherila cidivi Bada
Aba ica siya di
- 6 viherila cidivi .. dava Aba ica siya di viherila cidivi Cadiboya Aba ica
siya di viherila cidivi
- 7 sivi Aba ica siya di viherila cidivi Baḷi Sivi G[o]naya [mā] ica

KANDAKĀḌU ROCK-INSCRIPTION

1. De [nupe] O[pa]tissa ma[hara]-
2. -jaha keravita Maha-Citta [naka]-
3. -raka-viharaha ceteya patatṭhavaya
4. ceteyaṭa ma Cittanakaraka haba
5. nakaga [la] tannahi Sa ya-
6. -lahi Galakubari nici (t)e
7. tela-miyaṭa soḷa (sa)



Veherakema inscription



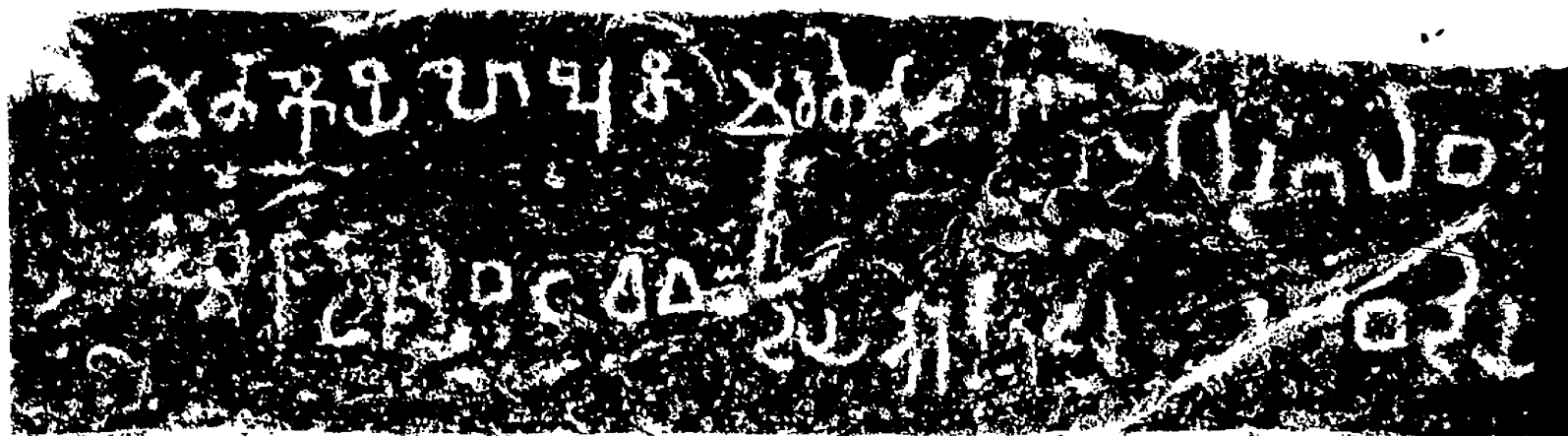
Kuccavēli inscription

VEHERAKEMA INSCRIPTION

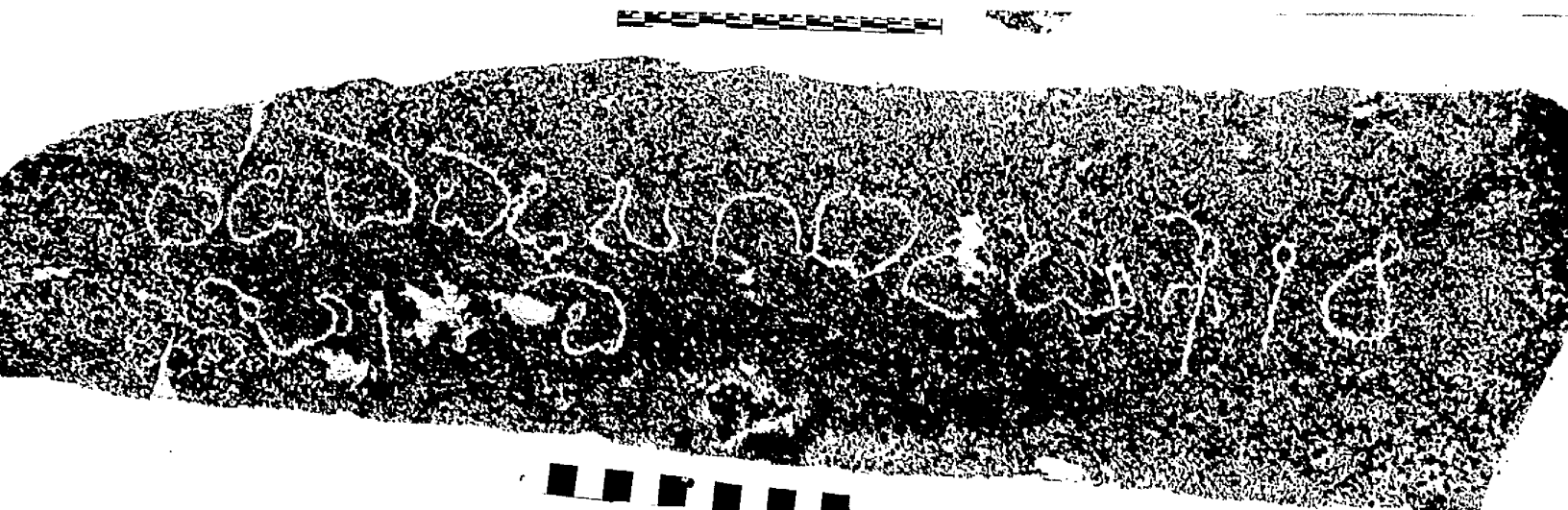
- 1 Vahaka-maharaja Macaḷa-vaharaya
- 2 cata karavaya catara kriya kubura laba ..
- 3 (dina)

KUCCAVĒLI ROCK-INSCRIPTION

- 1 Anena duḥkhaṃ vyapanīya sarvvaṃ
- 2 puṇyena lokasya sukhaṃ samagram (i*)
- 3 dātuṃ prabhurjjanmaṇi janmaṇi syāṃ
- 4 sadā kṣamāvī karuṇāvito' haṃ (ii*)
- 5 Puṇyena māraṃ doṣa ripūṇaṃ anena
- 6 jītvā parāṃ samadhigamya jīnendratāṃ tām (i*)
- 7 Saṃsāra-paṃka-visarādaḥaṃzuddhareya-
- 8 -mzāritaṃ jagannāma mahā-karuṇā-kareṇa (ii*)



Mādagam oya inscription



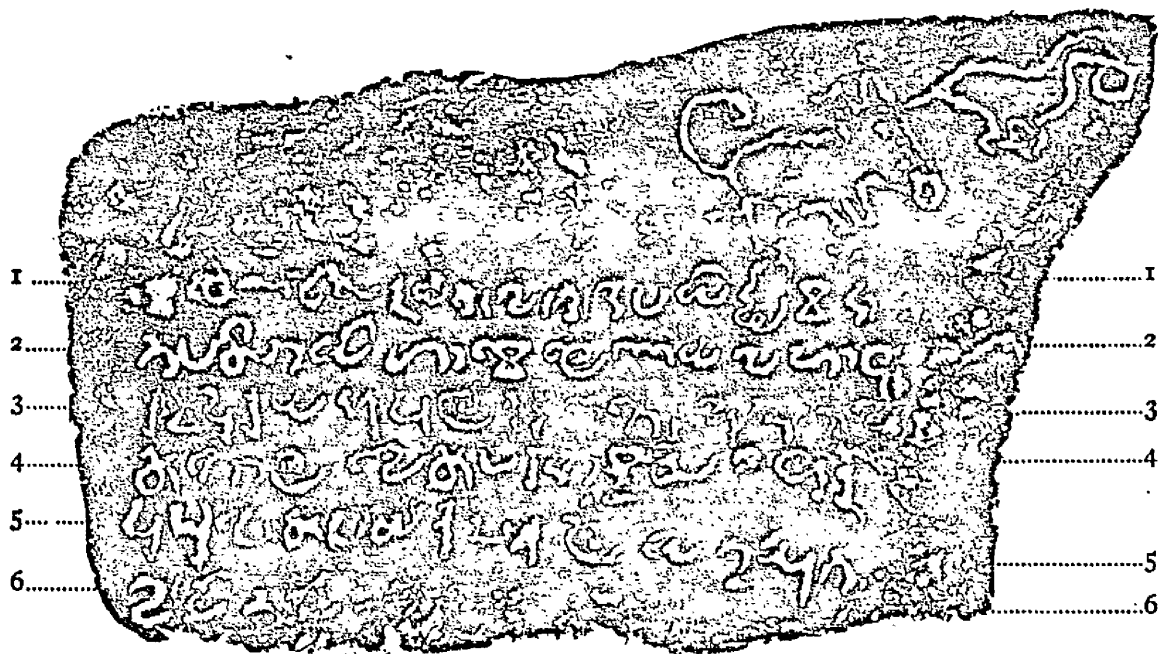
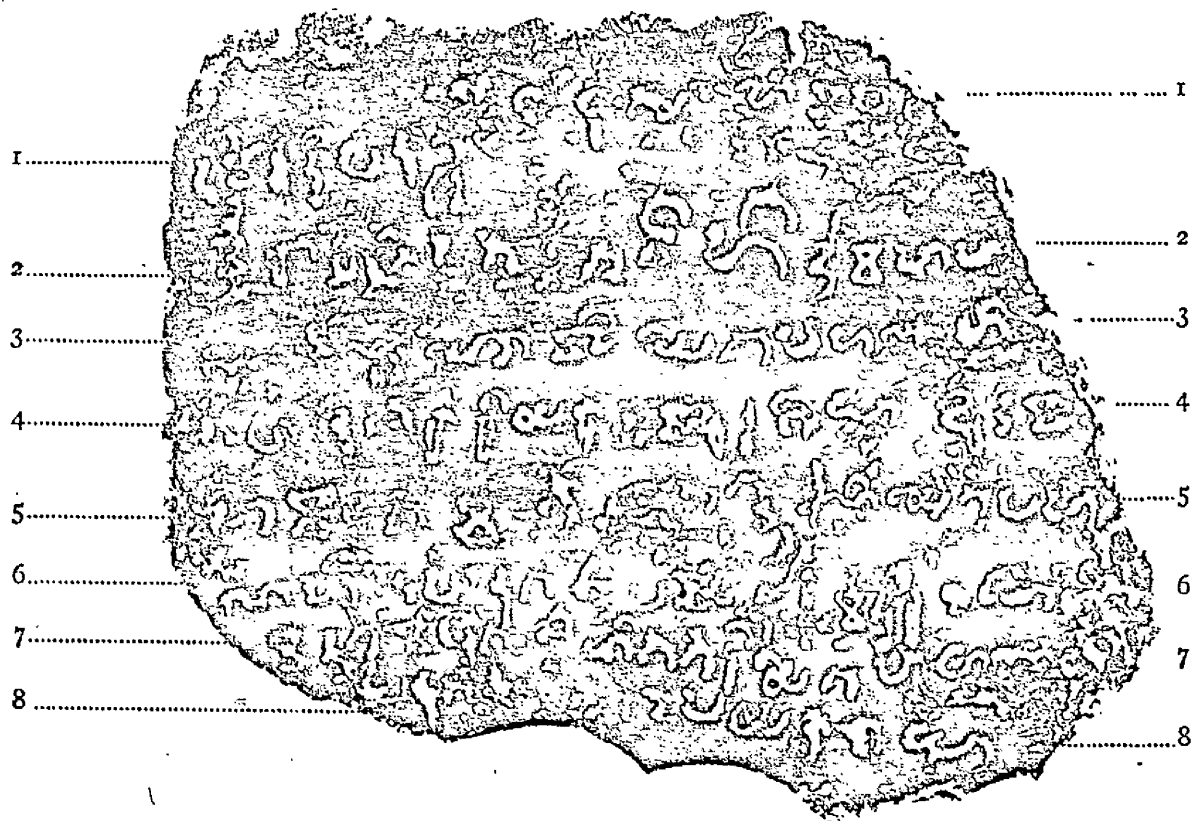
Uttimaḍu inscription

MĀDAGAM OYA INSCRIPTION

- I. Matekayaha puta ----- laba
2. -----baṭa veva -----daya --- badiya

UṬṬIMADU INSCRIPTION

- I. Badala laba Sagabaṭaha kerava
2. (ve)hera pala



Gărañdigala Rock Inscription

Scale about 1 inch to 1 foot

GĀRAṆḌIGALA ROCK-INSCRIPTION

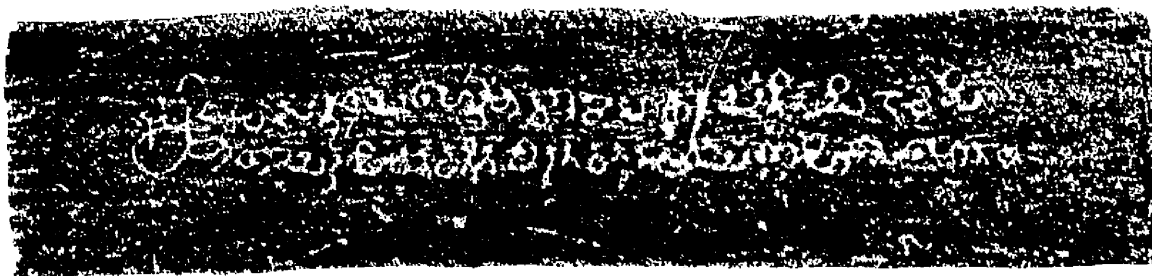
A.

- | | |
|--|---|
| 1 Dam[b]div dunu Siri Saṁbo | 5 -hamalun Mahabodeṇiyen paha- |
| mapu- | 6 -ṇ hindvā dun depayak kumbur |
| 2 -[r]mukā tunvanne Mihid mahapā- | isā |
| 3 -ṇan gombiyen pahaṇ hi- | 7 Mahamalun Mihinnariyen pahaṇ |
| 4 -ndvā dun kiriyaḥ kumbur isā Bud | hi- |
| Ma- | 8 -[nd] vā dun [kumbur] depayak isā |

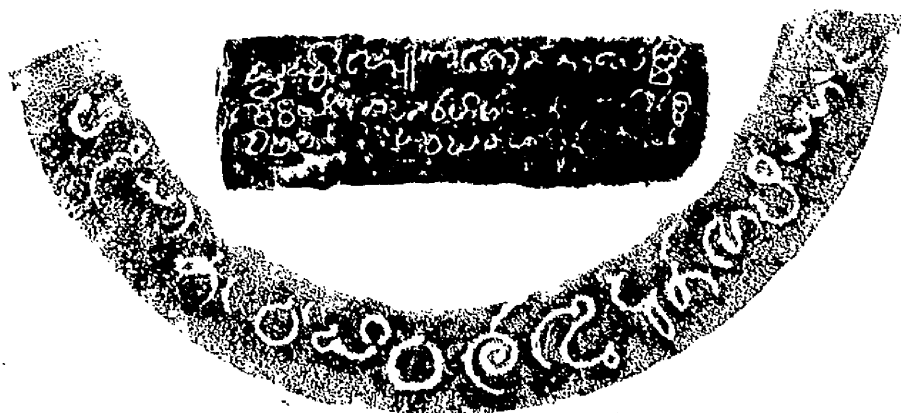
B.

- | | |
|---|---|
| 1 me lena (senasana) bāndā deva [ɯ*] | 4 -t no lābet para danmaye balu ka- |
| Siddhim [ɯ*] Dā- | 5 -vuḍu vetvay [ɯ*] Kapakale sena- |
| 2 -napatin sigā me leṇaṭ bahālu | suna |
| 3 kumburaṭ avul kaḷa kenēk budenā ba- | 6 bāvin [ɯ*] |

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Sigiri Graffiti, No. II7



Tammānāgala inscription

SĪGIRI GRAFFITI No.II7

I. Svasti

Vasanā yehe nāta mā ma(ha-gi)ra pānin sitā viyi

2. Beyedahi (pa)vanin e-ran-vanun bāliya-nohi yehen

TAMMĀNNĀGALA INSCRIPTION

I. Piliyānā vāsi Val-jeṭunge piyagāṭ.



Viyaulpata Pillar-inscription

VIYAULPATA PILLAR-INSCRIPTION

- 1 Svasti isā Sirisaṃboy mapurmukā
- 2 paḷamuvannchi Äseḷā ava do-
- 3 -ḷosvak dāvas vat-himiyan Mihi-
- 4 -ndal Mahāpāṇan vajāḷeyin Sihigiri-
- 5 bimā ayyū Sāṅguṇā-panhalā abad-vū tak tā-
- 6 -(naṭ du)nu-ma(nḍu)llan raṭ-ladu
- 7 .. (yan no-vadnā isā)
- 8 (no-vadnā isā) a-
- 9 -vul no-karanu isā vat-himiyan mahāpāṇan vajāḷeyin
- 10 ā mekāppar Kaṇṇāmi Rāvaṇāmi hāt-pasā sam-jarvan
- 11 ek-tān koṭ me attañi-kaṇu hindvūmhay siddhi



Malaganē Pillar-inscription

MALAGANE PILLAR-INSCRIPTION

A.

- | | |
|-----------------|---------------------|
| 1 Svasti | 5 -vas-rad- |
| 2 Siri-bar | 6 parapure- |
| 3 kâta-kula | 7 -n baṭ La- |
| 4 kot Okā- | 8 -g-dīv-po- |
| 9 -lo-yon pa- | 14 rad-hu |
| 10 -rapuren | 15 Ruhuṇ[u]-dana- |
| 11 himi vū A- | 16 -v[u] Dana-maḍu- |
| 12 -bhā Sirisa- | 17 -lu tamahaṭ |
| 13 -ṅbo maha- | 18 ek-ānnā |

B.

- | | |
|---------------------|---------------------|
| 1 siri-bhoga ka- | 10 -vū Muhunnaru |
| 2 -la Abhā-maha-ra- | 11 Mirisipīti-ve- |
| 3 -d-hu tumā sat | 12 -herā Saṅg-radū- |
| 4 lāṅgu dasa-vana | 13 -n pirivenaṭ |
| 5 havurudūye- | 14 vadāla ek-tā- |
| 6 -hi Poson-ma- | 15 -n-samiyen |
| 7 -s-hi pura dasa- | 16 Mekāppar-vā- |
| 8 vak dasas Da- | 17 -dārum ka |
| 9 -kuṇ-pas-hi a- | 18 Maṅgalarad Se- |

C.

- | | |
|----------------------|----------------------|
| 1 -nu varā vana Va- | 12 samiyeṇ me a- |
| 2 rā Gaṇayi- | 13 -ttāṇi-kaṇu pā- |
| 3 -m isā Manita- | 14 -rāhār denu la- |
| 4 [-lā Ki]liyim i- | 15 -di vāri perenaṭ- |
| 5 [-sā mahale] | 16 -ṭiyam |
| 6 Rak-sama- | 17 |
| 7 -ṇan varā vana | 18 |
| 8 Kuḍasālā | 19 nā koṭ isā ma- |
| 9 isā metu- | 20 -giva pegiva no- |
| 10 -vāk denamo va- | 21 vaduā koṭ i- |
| 11 -dāla ek-tān- | 22 -sā rad-kol-kā- |

D.

- 1 -miyan no-vad-
 - 2 -nā koṭ isā de-
 - 3 ruvanā dekam-tā-
 - 4 -n no-vadnā ko-
 - 5 -ṭ isā piyo-vadā-
-

- 6 -rannan no-vadnā
- 7 koṭ isā gam-go-
- 8 -n kir-geri no-gan-
- 9 -nā koṭ isā.



Badulla Pillar Inscription

BADULLA PILLAR INSCRIPTION

A.

- 1 Siri- bara kät-ku-
- 2 -la kot Ukāvas-
- 3 rad-parapuren ba-
- 4 -t Lak-div-poḷo-
- 5 yon parapuren hi-
- 6 -mi vū e me kulen ba-
- 7 -t Samidi Gonbiso
- 8 tu[mā] kusā upādā āpā-ma-
- 9 -hayā-siri vidā piḷiveḷa
- 10 se rādā pāmiyā rādā ka-
- 11 -la Sirisaṅgbo Udā ma-
- 12 -ha- radahu tumā sat lā-
- 13 -ṅgu devana havurudu-
- 14 -yehi Nikinni Sa[nd]
- 15 ava viseniyi [u*] Sora-
- 16 -barahi āvū Hopiṭi-
- 17 gamu padiyā vāpāra[ya-]
- 18 -n kuḍin vat- himiya[n-]
- 19 vahanse Miyagun-ma-
- 20 -ha-vōr vāḍi kalā gi-
- 21 -ya davasā padi-lad da-
- 22 -ḍanāyakayan gātta-
- 23 -n Sataḷosā pirinivi-

- 24 -yan vahanse davasā
- 25 kaḷa vāvasthā ikmā a-
- 26 -nnāyen daḍa gat-ha
- 27 no sirit paḍuru ga-
- 28 -tha gamin piyeyi-
- 29 -si vāḍi tānā dānvū-
- 30 tānin Sataḷosā (va-
- 31 -hanse) davasā kaḷa siri-
- 32 -tak misā annāyen
- 33 karana dāyak nokara-
- 34 -nā sāṭiyat vāvas[thā]-
- 35 -vak liyavā taba[nna]-
- 36 -t vadāḷen sabhāye
- 37 lekam-gehi sam-da[ru]-
- 38 -van hind[ā si]t vū vāva-
- 39 -sthā siriti [u*] Me Hopiṭiga-
- 40 -mu (padi lad) kenekun
- 41 gāttan gamaṭ ā [ka-
- 42 -lā] mandraṇḍin vaṇigrāma-
- 43 -n Mahāgrāmayan hindā
- 44 Sataḷosā- piriniviya-
- 45 -n vahanseyi davasā
- 46 vāvasthā se pere-siri-
- 47 -t daḍa ganut misā ani-

B.

- 1 -[yā] no karanu isā
- 2 gam-laddan gātta-
- 3 -n mandraṇḍin hindā [vi-]
- 4 -tāra koṭ piri-kapā da-
- 5 -kvā duu daḍa ganut
- 6 misā gam vaṭā genā
- 7 ge tirā genā daḍa
- 8 no eḷvanu isā
- 9 daḍa gāmā hindā eḷl-

- 10 -vat misā kuḍin
- 11 gāmin piṭat koṭā
- 12 no genā yanu isā
- 13 no pirikāpū daḍat
- 14 vālākme no gan-
- 15 -nā koṭ isā lī
- 16 daḍat savāmi ginu-
- 17 -t misā abu-daru-
- 18 -van vālākme no

19 gannā isā gama-
 20 -t ā radolan raha
 21 mas dī gittel no
 22 gannā isā watu-
 23 pet vet vādā raha
 24 no gannā isā
 25 sora-veladam [no]
 26 karanu isā poho-
 27 dā sal kaḷākuge-
 28 -n vāpudayaṭ te-
 29 -l paddak gannā
 30 isā Miyugun-ma-
 31 -ha veherā vāpuda
 32 pavatvanu isā vā-
 33 -pudayaṭ no lābuṇā-
 34 -kugen pere sirit

35 daḍa vāpudayaṭ ga
 36 gannā isā ba-
 37 -du genā gam van
 38 goṇi-gon no ga-
 39 -nnā isā me gāmā si-
 40 -tā raṭ-dag no gannā
 41 isā vāḷātā vana
 42 uḷvūḍu kaṇakka-
 43 -run gamaṭ āku-
 44 -la no karanu isā
 45 mekun gāttan ga-
 46 -maṭ vadnā raha ma-
 47 -s dī gittel * pāhā-
 48 -rā no gannā i-
 49 -sā padi * vadanā ba-

C.

1 -du pere magaṭa
 2 gos no gannā
 3 [isā] (vā gavā) lahi
 4 t kusalān k[ā]-
 5 -[rā] genā dī tamāge
 6 [kārā] ginut misā nosi-
 7 -tak no karanu isā
 8 [gaṇa] lahasen mi-
 9 -sā sesu lahasiye-
 10 -n no mananu isā ga-
 11 -m van baḍu gāmā vik-
 12 -kā misā genā yet sut-
 13 vat no gannā isā [no-]
 14 pā viki baḍiyehi dīṇa
 15 sut-vat ganut misā
 16 ākula no karanu isā
 17 no pāṭu madaḍiyen (no
 18 yen , nokiranu isā su-
 19 -t-baḍu notānā hīndā
 20 no vikuṇanu isā sa-
 21 -l no kala manā tānā no-
 22 kiranu isā sal no
 23 kaḷa manavun no kiranu
 24 isā kaḷa-masu puravat

27 koṭ isā bulat pu-
 28 -vak maḍapaye tabā
 29 vikuṇanu koṭ isā no-
 30 tānā tabā vikka duṭu-
 31 -vā radolan haravā ga-
 32 -nnā isā demulā bad
 33 valvalā daḍu pat no
 34 kapanu koṭ isā me-
 35 -he-karuvanaṭ ākula
 36 no karanu isā mega-
 37 -mhi aṭadenā ge navatā-
 38 -n no gannā isā
 39 vat-himiyān vahan-
 40 se vāḍiyā āpā rad-
 41 daruvan vāḍiyā pere
 42 sirit paḍuru denu i-
 43 -sā gamlad-nāyaka ke-
 44 ṇekun padi ā kalā Sa-
 45 -taḷosā piriniviyān
 46 vahanse davasā
 47 pere sirit paḍuru pa-
 48 -s vīssa no genā
 49 anṇāyen van

25 sī miyā vāṭṇa masu
 26 unu koṭā no gannā-

D.

- 1 ganitī ku-
- 2 -din[hi pirikapā]
- 3 vāḍi tānā dān-
- 4 -vū tānin pere
- 5 sirit pas-vi-
- 6 -ssa ganneya yi
- 7 vadāḷa tānin paḍura-
- 8 -ṭ pas-vissa ga-
- 9 -nnā koṭ isā
- 10 me gamhi lā mini ko-
- 11 -tā yet radolanat [lā-
- 12 bi] navatnā se[ki-]
- 13 -n navatanu isā
- 14 demelan(ṭa raṭa nā)-
- 15 tān daru avā
- 16 no denu isā ma . . -
- 17 -vuṭiyen bolā
- 18 si [n] kiravu a (ga)
- 19 me lā hā kra ra [ṭṭu]
- 20 . . isā kuḍin ge
- 21 kārūṇu ākulaya-
- 22 -ṭ Samdaruvan lābi
- 23 ākula haravanu isā
- 24 sam-daruvanta no lā-
- 25 -buṇu kuḍiyak āta
- 26 lagaḍu hoḷ daḍu no si-
- 27 rit karanu (para)kapā
- 28 bat no de-
- 29 nu isā veḷadām go-

- 30 -vi-kam a gāmi-
- 31 -n piṭat ka
- 32 no vādā
- 33 . . varada novel ga[m]
- 34 aḍaviya aṭadenā
- 35 . . ma [nigaha] lābuva-
- 36 (rad-daḍa) aṭa-denā pirivaha-
- 37 nnā hindvā illanu i-
- 38 sā me varadaṭ vādā
- 39 no (na) ganu isā
- 40 me vāvasthā ikmā ga-
- 41 -maṭ radolan ani-
- 42 -yā kaḷa sabhāye leka-
- 43 -m geyi daruvan ṭa kiyā
- 44 [a] vul haravā
- 45 dun yukti
- 46 [me pahan hindvannaṭ ā]
- 47 sabhāye hindnā Tak-
- 48 naru Udagi isā Mula[vasa]
- 49 Sen isā
- 50 -lā varā Mekāppar Maṇi [ti]-
- 51 -lā Kiliyem isā la
- 52 Golobāgama Ni-
- 53 -lā devu isā Maṅgul Ma-
- 54 -hale Samannā Araksama-
- 55 -ṇan varā Kuḍasalā vat-
- 56 kāmidevu ātuḷvā metuvā-
- 57 -k sam-daruvan avud [me sa-]
- 58 -[m]vatāpahan hi[ndvanu ladi][u*]

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VESSAGIRI INSCRIPTIONS

- 1 Magul-sihasun-rak-gal-tala arā vadan-bera-sī-[nā-]¹
 - 2 nen rupu-varaṇan āḍi-mānda² sindā³ sī-pārākmen vā(ja)-
 - 3 mbā⁴ anat-apirise-somi-nimala-guṇa-vaturen (di-)⁵
 - 4 yaḷ sanahay sasun ariyū Lak-div-poḷo-mehe(sa)
 - 5 na-parapuren himi mapurum-Buddas-Siri-Saṅg-boy-A-
 - 6 bahay-maharaj-haṭ dā Devā-rājna-kushi hevā du-
 - 7 nū-sāṇahi-me yasa-ted-hir-sandnen lov pahaya-
 - 8 y āpā-mahayā-siri vindā⁶ piḷivēlanen raj-vā lov ra-
 - 9 knā mapurum-Buddas-Abahay-Salamevan-Dāpuḷa-ma-
 - 10 haraj-lu sat-lāṅgū devana-havurudyehi nikinni-
 - 11 yā ava-dasa-pak-davas Mulaso-veher-saṅg-vā-
 - 12 lle Vanpullā⁷-upāsaka-Vīrāṃkurā-aramā maha-sa-
 - 13 ṅg-vat-himiyaṇaṭ lab-sakar demin de-siyak kaḷa-
 - 14 nd ran dī me ranaṭ havurudu-patā vasā-pavarana⁸-de-po-
 - 15 hoyā eknaṭ visi-avul-patak denu-koṭ isā ha-
 - 16 mbu-dīhi hambu onā⁹-koṭ isā mekun-mā lahā-bataṭ
 - 17 dun-sāṭak isā mekun-me havurud-avasānaye-
 - 18 hi vasāgin ekkeneṇaṭ sivur denu-koṭ du-
 - 19 n-vissak isā pahayā budnaṭ vāṭ-telaṭ du-
 - 20 n-dāsa-kaḷandak isā mas-patā māndi-masā poho-dava-
 - 21 s vasāgin ekkeneṇaṭ ākekā sakur hā
 - 22 ākā gitel hā denu-koṭ dun-visi-kaḷandak isā
 - 23 me hāmā kaṭāyutu kaḷa-kaḷamanā-kālayehi no-kaṭā dī va-
 - 24 lāku-vat-himiyan me avasā vāsa-lābhayehi no-
 - 25 himi-vā yanu isā me katikā maha-saṅgun rākkāyutu
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Tablets of Mahinda IV at Mihintale. Slab A.

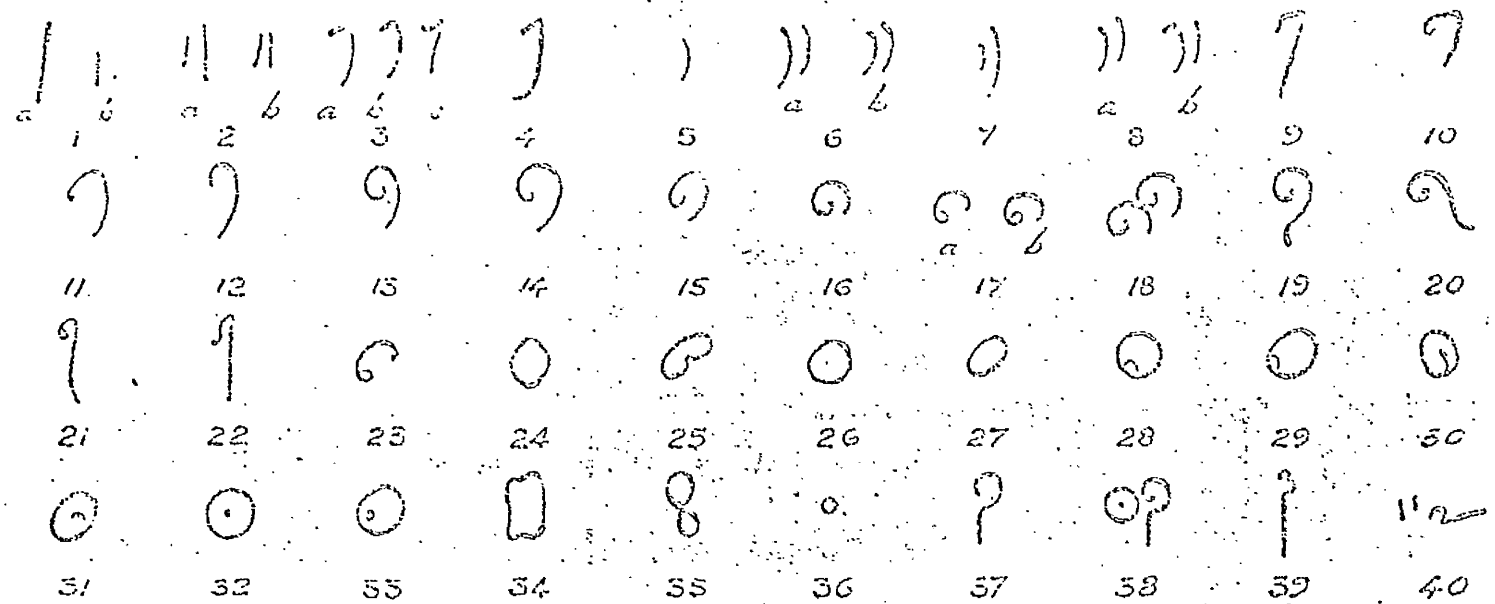
TABLETS OF MAHINDA IV AT MIHINTALE

Slab A.

- 1 Siri-bar Kāta-kula-kot Okā-vas raj-parapuren baṭ Kāta-usab Abahay Sala-
-mevan-mahara-
- 2 -j-baṭ eme kulen samajāy Dev-Gon-bisev-rājna kusā ipādā āpā mahayā
siri vindā piliveḷā-
- 3 -sey raj-vū tumā sirin Lak-div pahayamin siṭṭa Siri Saṅg-boy Abahay-
-maharaj-hu tumā sat-
- 4 -lāṅgū soḷos-vana havuruduyehi Vap-sand pun-mas-hi dasa-pak dasas Sey-
-giri¹-veherhi isā A-
- 5 -bahay-giri¹-veherhi isā vasana maha-bik-saṅg-himiyan maha-sen-vā karay
tumā bā vat-himiya-
- 6 -n Seygiri¹-veherhi pere tubū sirit nija Abahay-giri¹ -veherhi sirit nija
rus-vā genā me ve-
- 7 -heraṭ me sirit tubuva vaṭi nisiyan-hā sasāndā me veherā vasana maha-bik-
-saṅg-himiyanāṭ isā
- 8 kāmiyanāṭ isā dasnaṭ isā kaṭṭa-yutu isā labanu-diyā-yutu-se isā vivaruṇen
ek-se koṭ me
- 9 sirit tabana ladi me veherhi vasana bik-saṅg-himiyan-visin bilī-pasos-salhi
nāṅgi siyu ara-
- 10 -k menchi-koṭ dāhiṭ-kisā nimavay Sikakaraṇihi kiyū seyin sivur hāndā
pervā Ātveherā lahā-
- 11 -g avud met pirit koṭ bāsā hambu-bat gatā yutu gilān-vā lahāg iyā no
yahāna himiyanāṭ vedun
- 12 kiyū sāndā vasag diyā yutu me veherā vāsā Vanavaḷā kiyana bik-saṅg-
-himiyanāṭ kaṇḍin piṇḍin vasa-
- 13 -g pasak isā Sutat-vaḷā kiyana bik-saṅg-himiyanāṭ vasag satak isā Bidam-
-vaḷā kiyana bik-
- 14 -saṅg-himiyanāṭ vasag doḷosak isā diyā yutu isā dāyakayan pirikapā saṅgnaṭ
denu kaḷa pasa
- 15 no piriheḷā diyā yutu me veherā āvū tuvāk avasā bad gambim mehi-me
pasak dī nibad-vā vāsā vaḷa-
- 16 -ndat-mut bad-avas hā ek-kusavā no vāḷāndiyā yutu saṅg-sāmāṅgin kāmi-
-yanāṭ vajārat dahavut-

- 17 -mut pugul-vā no vājāriyā yutu no dāhāvīyā yutu me veherā vasana bik-
-saṅg-himiyan **Āt-veherā**
- 18 bad tuvāk tanhi kumbur arub āy kavaru pariyāyen no vālāndiyā yutu
tuman piḷibadun-visi-
- 19 -n **Āt-veherā** abādītāk tanhi isirā no kaṭā diyā yutu me sirīt ikut himiyan
me veherhi
- 20 no visiyā yutu nakā balana himiyan isā veher-pirivahanuvā isā niyam-jēṭu
isā ā-kāmiyā isā
- 21 pasak-kāmiyā isā veher-leyā isā karaṇḍ-leyā isā karaṇḍu at-samu ātuḷ-vā
me tuvāk janā **Aba-**
- 22 -hay-girī³-nakayhi demulīn sāhanuvaṭ vāḍi saṅgun sāmāṅgin **Ātveherhi**
hindā kam-tān koṭ ā-
- 23 -tuḷ bāhāri aya-viya āy kam kaṭā yutu ātuḷ bāhāri aya-viyehi yut kāmiyān
nāsūvāk denuva-
- 24 -ṭ nisi kuḍīn āpā genā kam-tān sāmāṅgin tibiyā yutu me veherā vasana
himiyan piḷibadun nisid-
- 25 -hot meheyā no tibiyā yutu hāriyā yutu kāmiyan lekam karāṇavū dāyak
genā hāriyā yutu mundu-kara-
- 26 -ḥḍu kam-tān kāmiyan hasin has-koṭ dāge kāmiyan pasākin dā-gehi tibiyā
yutu me veherhi yut
- 27 kāmiyan-keren veheraṭ kāmīn anoba-giya kenekun-mut tanā siṭi kāmiyan-
-keren vaṭ onā tā-
- 28 -nā isā sāl gannā tână isā perevaru hambu-bat sāhana tână isā tun janaku-
-keren no unuvā pa-
- 29 -sākā siṭiyā yutu **Āt-veher-dāge** piḷibad kavari vatakud pirūḷ no diyā yutu
kāmiyan vikiṇṭj
- 30 no gatā yutu meheyā bad minisun kāmiyan tumaṇaṭ mehe no gatā yutu
anoba meheyaṭ no diyā yutu
- 31 Katu-maha-sāyehi kam-navāmaṭ **Dam-gamiyen** dun payala **Āt-veher**
kāmiyan balā genā dāgāb-hi
- 32 kam-navām kārāviyā yutu **Kirbaṇḍ-pavu-dāgāb-hi** arakaṭ **Ālgamiyen** dun
de-kiriya dī arak
- 33 kārāviyā yutu **Dāgehi** isā **Maṅgul-maha-sala-piḷima-gehi** isā **Maha-boy-**
-gehi isā **Nayindā** isā **Mininā-**
- 34 -l-dev-dūn-gehi isā **Katumahasāyehi** isā **Kirbaṇḍpavu-dāgāb-hi** isā
Uḍgalā Yaṭgalā Ātve-
- 35 -her piḷibad dāgāb-hi isā me tuvāk tanhi piṇi-vat isā **Ātveherin** ran
ek-siyak kaḷa-
- 36 -nd isā vī dasa yahaḷak isā me tuvāk genā havurudu patā me veherhi
dāgab āy hāmā-tanhi kam-
- 37 -navām kārāviyā yutu dāge piḷima-gehi bad **Gutā Karandā** de gānhi dum-
-malassamun ge-daṇḍ ko-daṇḍ

- 38 kārā perçivar bälä veheraṭ gatä yutu Kirbañḍ-pavuyehi gasagäsiyen
tunin ekak isä me-
- 39 -hi Saṅg-vällechi ge-kulī isä Maṇu-vāsara isä Iahiniya-pavuyehi uḍäsi
yaṭäsi de vāsara isä mehi Sa-
- 40 -ṅg-välla isä Pahanā-vīl vaṭ-hi bim isä Porodenī pokuṇ vaṭā bim isä me
tuvāk tanhi labanu
- 41 veheraṭ gatä yutu veher dasun hā kāmīyan-mut veher bīmā hun kuḍingen
bim sovas nisi se-
- 42 -yin veheraṭ gatä yutu kahasan-vā gat vesaṭ no anurū kiya-vikiya āy kam
karanuvana paṇivā
- 43 karanuvana gal-vaṭā no visiyyā diyā yutu sudasun vat veheraṭ-mut kāmīyan
no gatä yutu me, vehe-
- 44 -rā bad tuvāk gam bim kārāyehi bāndā salasat-mut pāṭṭa no diyā yutu tun
dā-var-mut poho maṅgu-
- 45 -l āy sesu-var no gatä yutu kāmīyan veher dasun jivel koṭ dunuvak-mut
Ätveherä bad tuvā-
- 46 -k tanhi ukas pamaṇu pāṭṭa kārā kumbur arub āy no vālāndiyā yutu veheraṭ
kāmīn giya kā-
- 47 -miyan has-karuvan dena pere sirit bili-sāl-mut raṭin vāṭum no gatä yutu
kuḍingen paṇḍu-
- 48 -r no gatä yutu mekungen ge-gon genā kāmīyan tumanat govī-kam no
kārāviyyā yutu has-karu para-
- 49 -puren vāṭena kārā kumbur no vāṭiyā het-mut hārā no gatä yutu vatu-
-pāṭaṭ vādā aniyā no kaṭā yutu
- 50 gas-koḷ no kāpiyā yutu me veherä āvū tuvāk gam-bim-hi talan mīvan
āy palaruk kam-tān-sā-
- 51 -māṅgin duna-mut no kāpiyā diyā yutu kuḍin kaḷa varajak āta gam sirit
daṇḍ kirā kirū daṇḍ Minā ākā
- 52 avaṭā soḷos riyan gāmburā riyan kabuḷ bāgin genā vāv mehe kārāviyyā yutu
no kaḷa kirū daṇḍ ga-
- 53 -tā yutu me veherä āvū tuvāk gam-bim-hi labanuvanaṭ jivel koṭ dunuvak-
-mut tubū-tāk tanhi
- 54 kam-tān-sānāṅgin pasak vana seyin ā-kaḷa tuvāk pas-pot-hi liyāviyyā yutu
maha-pā-vaṭaṭ isā
- 55 labanuvanaṭ isā kam-navāmaṭ isā davas-patā viyavū tuvāk pas-pot-hi liyavā
kam-tān-sā-
- 56 -māṅgin atvatu karāy san-otamana-vun sanin paṭavay mundu-karañḍuyehi
tabā mas mas patā me
- 57 atvatu paḷā ek atvatu koṭ havuruduyehi doḷos atvatuyen havurudu avasanhi
lekam
- 58 karāy saṅg-māndā janvā nimāviyyā yutu me sirit ikut kāmīyan ge-daṇḍ
genā meheyin hāriyā yutu



Punctuation symbols